AN EYE ON NEW YORK ARCHITECTURE

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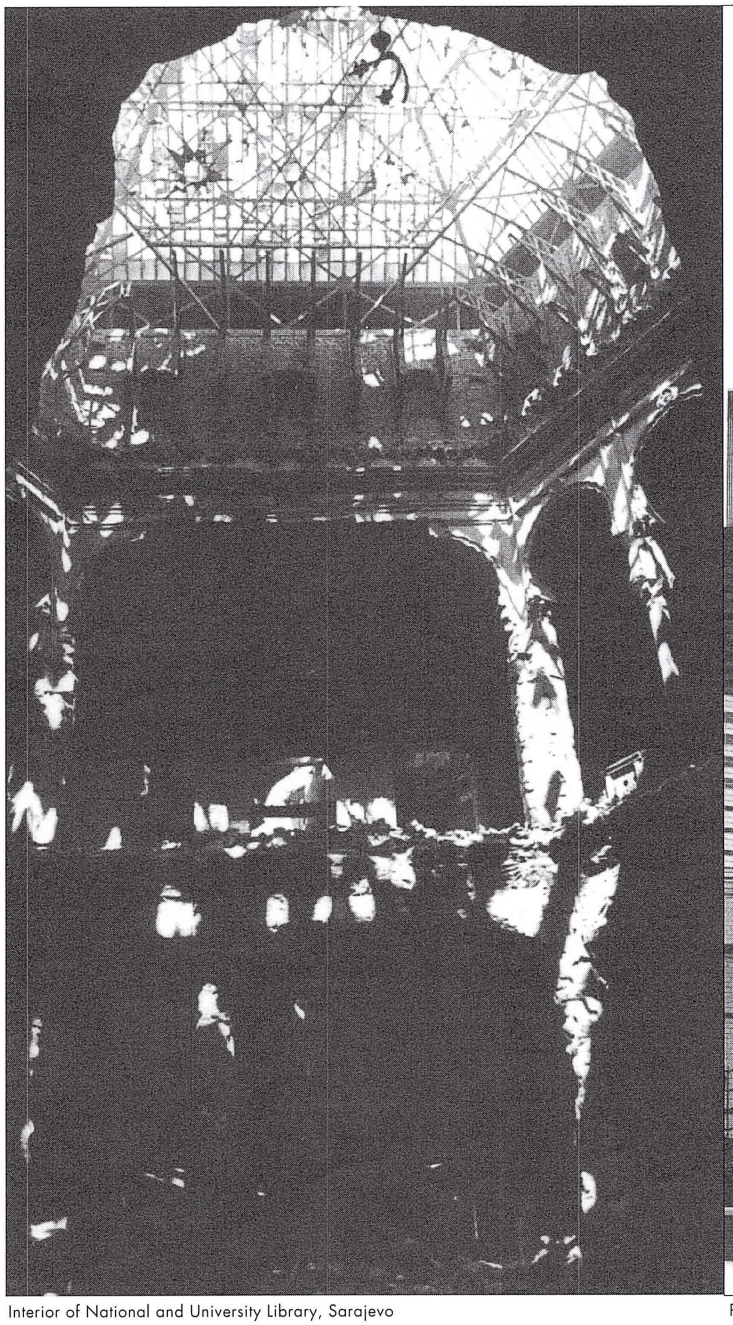
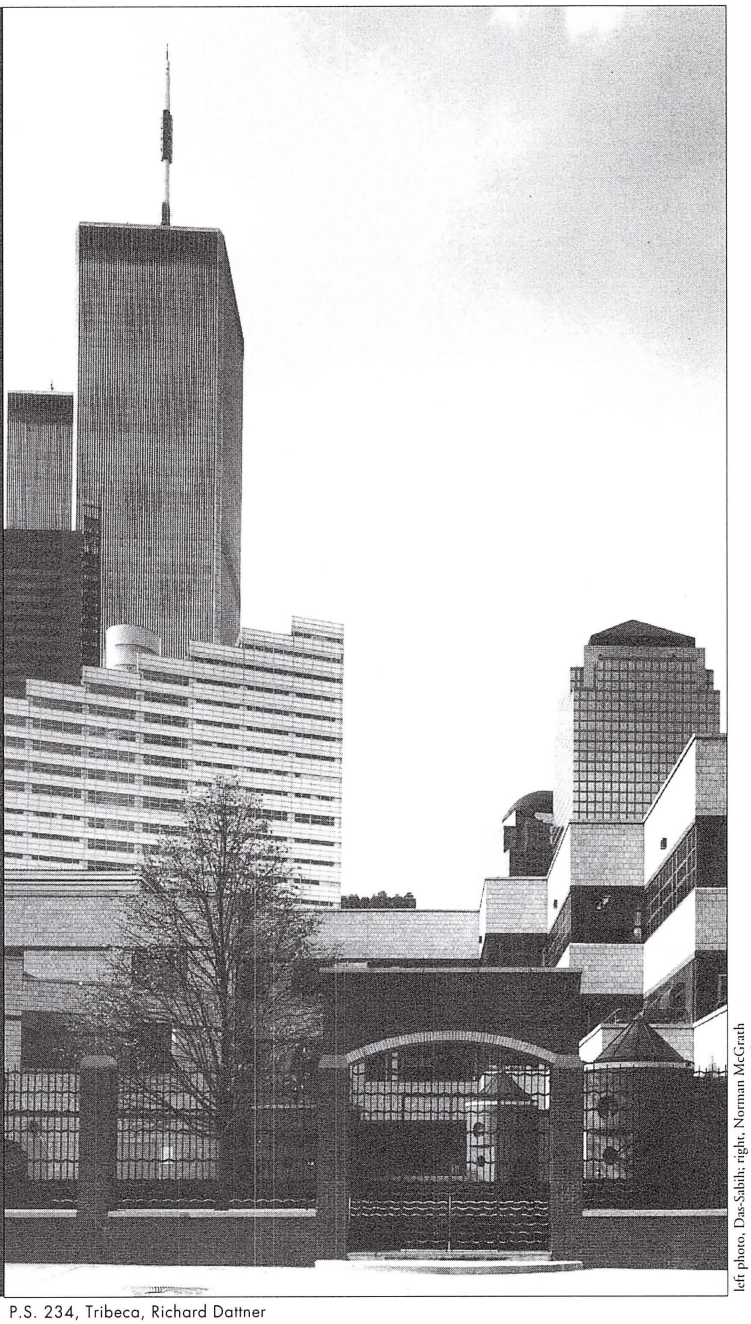


Interior of National and University Library, Sarajevo



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left photo, Das-Sabih; right, Norman McGrath

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Volume 57, Number 8, April 1995

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News from the Executive Director

by Carol Clark

"Congratulations on the first George S. Lewis public policy discussion and the research and work that went before and will come after. George would have been very pleased." So wrote Eugenie Cowan in a card sent to the Chapter (see "High Hopes for Lower Manhattan," pp. 16–17). George Lewis served for nearly two decades as the Chapter's executive director, and he excelled at conveying the point of view of architects in public forums. In his will, he left a gift to the Chapter "to establish an endowment fund to be known as the George S. Lewis Fund, the income from which shall be used for research into and analyses of New York City issues of planning, urban design, historic preservation, and housing, in order to enhance the Chapter's participation in New York City affairs." The George S. Lewis public policy discussions will provide a solid foundation for shaping positions that the AIA New York Chapter takes as its advocacy agenda forms.

On April 13, the topic of the public policy discussion will be "New York City's Changing Retail Environment." The focus will be on architectural and urban design issues that big-box retail poses in a variety of urban settings. Architects who convert nineteenth-century structures in Manhattan into vibrant, large-scale retail facilities face different challenges than those posed by a suburban site in College Point, Queens, for example. Panelists will discuss the implications of proposed regulatory changes designed to spur economic activity around the city and enhance the city's retail base.

The goal of the Mayor's recently announced comprehensive retail strategy is to reverse the current situation in which New Yorkers lack the retail resources of their suburban neighbors and cede considerable chunks of sales tax revenue to other jurisdictions by shopping outside of New York City. Joseph B. Rose, director of the New York City Department of City Planning and chairman of the New York City Planning Commission, will explain the administration's strategy and the related zoning proposal. Architects, urban designers, and other professionals will join the dialogue to seek an understanding of what the proposed changes will mean for those who design and site new retail facilities or convert existing structures to retail use.

The George S. Lewis public policy discussion on New York City's changing retail environment will take place from 8:00 am to 10:00 am at 200 Lexington Avenue, sixteenth floor, on April 13. Please be sure to call the Chapter at 683-0023, ext. 16, to RSVP if you plan to join us. (People with reservations will be given priority at the door.)

Publications Awards

by Carol Clark

AIA National holds a Grassroots annual leadership conference at which Chapter officers and staff from 302 components around the country gather in Washington, D.C. For the first time, component publication awards were given at Grassroots to recognize excellence in the design of newsletters and other outreach materials. Of 120 entries received, a distinguished jury selected eleven entries for recognition, including two submitted by the AIA New York Chapter. The first commendation the Chapter received praised *Oculus* for excellence in newsletter publication. A second commendation celebrated excellence in outreach for the outstanding design by Michael Gericke of Pentagram of the 1994 Heritage Ball invitation. Kudos all around!

continued on page 15

Field Reports

by Mathew Barhydt

The **Grand Central Partnership** and the **34th Street Partnership** have installed a prototype multiplex news rack on the southeast corner of Fifth Avenue and 40th Street. This single box, designed to display and dispense five different newspapers and two free publications, is intended to replace the plethora of newspaper vending machines that now haphazardly hover around most street corners. Guidelines negotiated by the partnerships, newspaper organizations, and the city will mandate this type of news rack if it is accepted by the New York City Department of Transportation, which has jurisdiction. **EB Metal Industries** built the five-foot-long, three-foot-high, green-metal-and-acrylic box supported on two square pedestals bolted into the sidewalk; **Milton Glaser** did the less than impressive graphics. The bulky news rack certainly looks vandal-proof — elegant it is not. Take a look for yourself.

Magnusson Architects recently completed work on two notable projects. For U.S. Global Health in Moscow, the firm provided architectural, planning, interior design, and construction management services for a 10,500-square-foot medical facility. In the Bronx, physical development planning for the new Melrose Commons community is beginning now that the 30-block section has been formally designated an Urban Renewal Area by the city.

Pei Partnership Architects has leased the nineteenth floor of 257 Park Avenue South for new design offices. Partners **Chien Chung Pei** and **Li Chung Pei** are sons of **I. M. Pei**.

SUBLIME Architects has begun work on a $16 million addition to the Brooklyn House of Detention for Men. A two-story, polished red-granite-and-glass facade wrapped around the 1956 brick-and-glass-block tower will contain administrative and health services. Some construction is in progress; the entire project will be completed within two years.

Bartholomew Voorsanger, FAIA, has been named chair of the Architectural Review Panel for the Port Authority of New York and New Jersey. He succeeds **Max O. Urbahn**, another former AIA New York Chapter president, who became chair when the panel was created five years ago to review all Port Authority projects by in-house or outside architects. The chair serves on every panel and recruits two other panelists for each review, seeking experience appropriate to each project. Panels examine projects, discuss them, and prepare written reviews that become matters of record, according to Urbahn.

The resurgence of 42nd Street is on the way with restoration work by **Hardy Holzman Pfeiffer Associates** on two significant historic theaters. The New Victory Theater, the first of the famous theaters on the block, is under construction, while construction documents for the Walt Disney Corporation's New Amsterdam Theater across the street at 112 West 42nd Street are being prepared. The New Victory Theater, a project of Oscar Hammerstein, was designed by J. B. McElfatrick & Sons in 1900. The vaguely Victorian classical interiors of the intimate, 500-seat Theater Republic, as it was called, were substantially altered when David Belasco bought it a few years later. Then Billy Minsky took it over, turned it into a burlesque house, and more alterations were made. The restoration will emphasize this layering, according to project architect Stewart Jones. The New Amsterdam, a much larger, 1,800-seat theater, on the other hand, is pretty much intact, except for the Art Deco facade and marquee added in the '30s. The New Amsterdam was designed by Hert & Tallant in 1904 in a wild Broadway version of the Art Nouveau with lots of florid ornamentation on the interior. Paint analyses have revealed a fantastic array of colors that will reappear in the direct restoration of that dramatic project.

Cultural Collage on 32nd Street

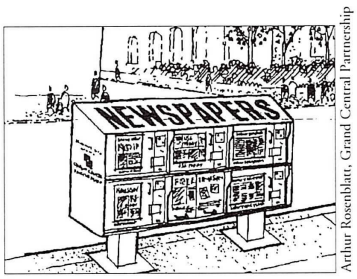
by Jayne Merkel

The thick, horn-shaped copper canopy over the entrance to the Restaurant Hangawi between Fifth and Madison avenues suggests that something pretty extraordinary is going on inside. It even suggests what. A whole row of similar copper canopies along the inside of the west wall defines the restaurant's seating units — and hides indirect lighting.

It takes a few minutes to realize that this is the scene of a very sophisticated, late-twentieth-century blend of cultures — Korean, American, international — with architecture to match. The vegetarian restaurant, which bills itself as "a feast of Korean culture," was the perfect first solo job for its young Korean-born architect, **Kyung Lee**, who works for **Carl Puchall Associates Architects**. Lee was educated in Seoul but earned an M.Arch. from Pratt Institute in 1989, and is interested in how historic cultural traditions can be preserved honestly and used to invigorate international modernism.

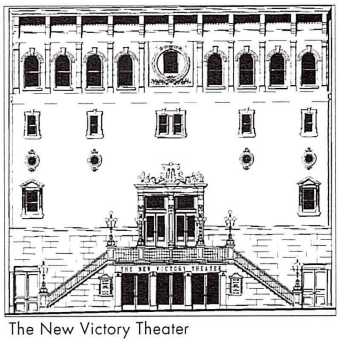
"The owner, Yoon Choi, asked for something really traditional, and when I refused, he was surprised. He looked for the youngest architect in the Korean community, which is unusual in itself, because age and experience are valued," said Lee, who is 32. One reason for his decision may have been that Choi himself is only 34. And the choice was fortuitous, since the architect and his client soon moved onto the same wavelength.

"He asked me how I would do it, and I told him I wouldn't do it that way," Lee said. What Lee did "seems Korean to Americans and American to Koreans — just like the restaurant itself." The owner's idea was to create a vegetarian restaurant that, as the brochure explains, takes us back to traditional Korea where rice and mountain roots and greens were staple food. At Hangawi, we believe that the vegetarian meals eaten by our ancestors were actually more healthy than the meat eaten by modern-day Koreans."

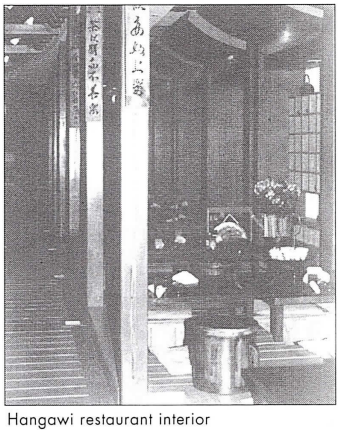


Arthur Rosenblatt, Grand Central Partnership

The new multiplex news rack



The New Victory Theater



Hangawi restaurant interior

Not many Korean New Yorkers agree. They consider meatless dishes peasant food. But the restaurant, which after all is a modern American institution, found a following among Americans of other ancestries when an enthusiastic review appeared in *The New York Times* the week after it opened in January.

With its gentle curves, cutout sections, textured surfaces, and variously toned woods, Hangawi is reminiscent of the work of Tod Williams/Billie Tsien, Steven Holl, Hariri & Hariri, and other contemporary New York architects. Some plaster wall surfaces are mottled; others are stained with pigment. The canopies have been bathed in acid and covered with wax to produce a patina. But the modern Korean wall-hangings, the collections of ceramics displayed in lighted cases and gridded racks, and the

traditional Korean music playing create a more specific cultural focus.

Still, it is the way cultural traditions are blended that gives the interior character. Some decisions, like the traditional Korean tables with wells for extended legs, grew out of compromise. The only table where guests sit cross-legged is the one in the middle, which serves as the stage for weekend performances by Korean musicians.

"We were originally going to have only half the tables with wells, but we were afraid Americans wouldn't be able to sit cross-legged," Lee explained. "The stage is typically Korean though, not raised the way an American stage would be."

The decision to have guests remove their shoes was not Choi's but the architect's. "It's funny, because all Koreans take off their shoes at home but complain about having to do it here. No Americans complain," he noted.

What should have been a dream job turned into a nightmare during construction. The Korean contractors hired by the owner were not used to working with architects and didn't read drawings. Lee ended up asking them to redo almost all their work. "The owner (who was paying for all these changes) got a little anxious."

Despite his theoretical interest in cultural traditions and modernism, when he was working on the job, Lee said he just thought like an architect: "I was trying to make it very neutral — not American, not Korean, just good."

SHROZOOM! It's a New Hotel on 42nd Street

by Jayne Merkel

Competitions give clients clear choices and the rest of us a glance at the state of the art. The star-studded competition for a new hotel at Eighth Avenue and 42nd Street also provides a test case for the *42nd Street Now! Design and Use Guidelines* prepared by Robert A. M. Stern Architects last spring.

Arquitectonica, Michael Graves, and Zaha Hadid submitted schemes on February 17 for the 57,500-square-foot project, kitty-corner from the Port Authority Bus Terminal, to the agencies responsible for the redevelopment of 42nd Street, the New York State Urban Development Corporation and the New York City Economic Development Corporation.

The guidelines enabled all three architects to approach the program differently. Graves and Arquitectonica responded literally to the directive to make "42nd Street an enhanced version of itself" with "exuberant signage," frentic "razzle-dazzle," and varied massing "so that the present fragmented quality of the street is maintained."

Arquitectonica even saw to it that "the hotel tower will act as a beacon for the 42nd Street entertainment block." A great streak of light shoots out of its 47-story, multicolored hotel tower, slicing it in two, with irregular vertical stripes on one side and horizontal ones on the other. The Miami, Florida, firm speaks in its usual zesty but abstract language on the 43rd Street and Eighth Avenue corner, where one entrance to the 680-room hotel is located. But relative restraint gives way on the 42nd Street side to a great folded low-rise block, covered with glass mosaics of New York landmarks, pierced by a grid of windows, and crowned by a big, lighted Disney symbol-sign. Even this ten-story brooch of a building (a 100-unit Disney Vacation Club time-share that resembles Morris Lapidus's Summit Hotel at Lexington and 51st Street of 1961) is overpowered by the happy clutter of signs, stores, and fast-food stands on 42nd Street. D'Agostino, Izzo, Quirk Architects of Boston designed these less inspired, more typical New York shop fronts along 42nd Street, in various styles, colors, and heights, topped by big, flat, product-shaped billboards by Diller & Scofidio of New York. The carnival atmosphere here meets the guidelines' mandate for "a combination of use, architecture, and exuberant signage at many different scales" with a synthetic version of the recommended "historical layering." The project is a joint venture of the Tishman Urban Development Corporation and Disney Development Company.

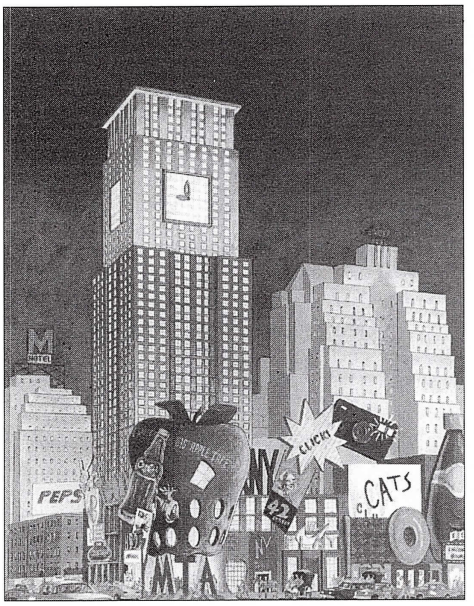
Instead of going with the garish flow of the area, Michael Graves tamed it, the way Disney tames fairy tales, and made it look like art. His boxy, flat-topped, blue-green, russet, and tan tower rises in stages. In a contextual move not called for in the guidelines, which favor the vernacular over high art, it nods to the striped, blue-green GHI (old McGraw-Hill) Building by Raymond Hood, Godley & Fouilhoux of 1931 around the corner. But Graves's tower rises behind a very big apple, more engaged than the one Robert Venturi once proposed for an open space nearby, but also more animated. This subway entrance and "Big Apple Cafe" is nibbled away by little windows and perched on the letters "MTA." Very much in the spirit of the guidelines, it even resembles the drawing on their cover. Storefronts along Eighth Avenue are covered with signs. Those on 42nd Street are virtually obliterated by anthropomorphic figures that look more like Disney characters than buildings, billboards, or even Pop Art. Only on 43rd Street does the building meet the street with an orderly grid. The normally-dignified Graves manages to break out of his Princetonian mode here, as he did with his hotels for Disney, though this time he is working with Nobutaka Ashihara Associates Architects, Triarc Equities, and Marriott International, who propose a popularly priced, 756 room courtyard hotel for the tower, with 189 time-share units on top. It looks like a happy and wholesome place. But with a different image on every facade, as the guidelines suggest, it is not a whole one.

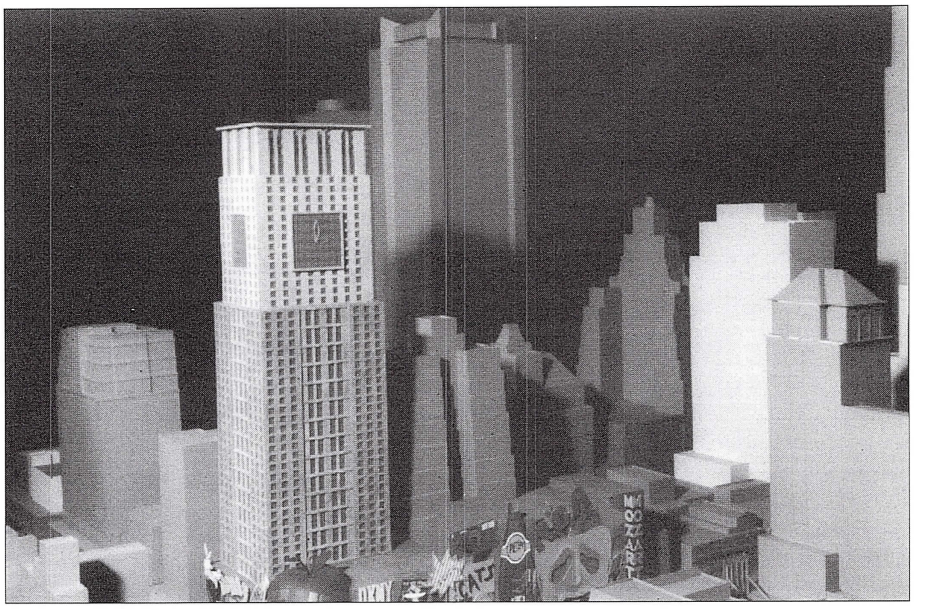
Only the Iraqi-born, London-based Hadid managed to create an integrated composition. And she did it on two sites separated by the funkiest street in America, because one of her teammates, Milstein Properties, owns the parking lot on the southeast corner of 42nd Street and Eighth Avenue and wants to develop it, too. Hadid's "mini-city...of interwoven pieces" consists of two Hilton hotel towers connected to one another, the Port Authority, and the subway system on the underground concourse level and by the "hyper street" to the third-floor hotel lobby, restaurants, and roofscape.

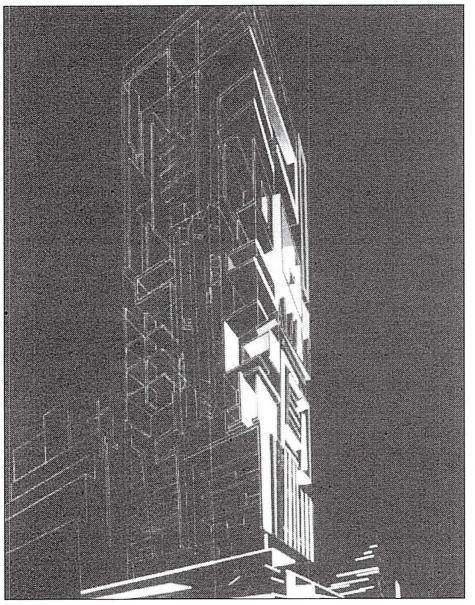
On the northeast corner, a prismatic 48-story tower of delicatedly balanced glass volumes and voids rises behind a glowing low-rise block containing HBO production studios surrounded by stores on 42nd Street. The massing, mandated by the guidelines, is like that in the other schemes. Across the street, a sleeker, more angular 25-story slab folds around the site, in counterpoint to its precarious taller neighbor. The whole area is aglow with the same jarring angles, translucent surfaces, mysterious color, and surreal light found in the projects she showed in February at Grand Central Terminal.

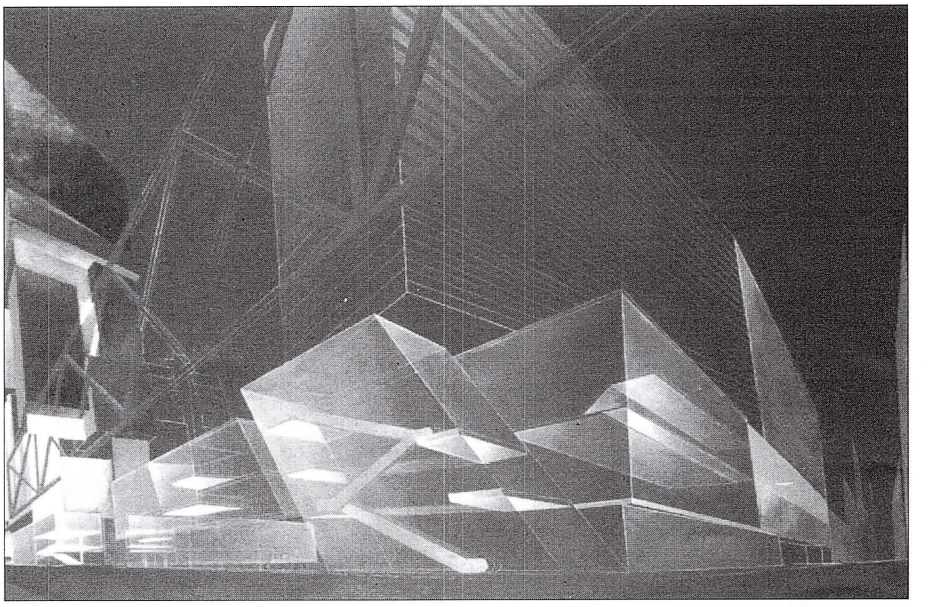
Hadid approached the guidelines less literally than the other architects under the proviso: "The City and State may consider, at their sole discretion, alternative design or massing options for the Site that fulfill the spirit, if not the letter, of the Guidelines and the Plan." Those documents (25 pages for the hotel site alone) include a variety of options, even mutually exclusive instructions, from which to chose. Hadid's soaring "tower of towers," as she calls it, responds to the one that says, "The hotel should be an icon for the street that can be understood from great distances, with a form as clear and memorable as the Empire State and Chrysler buildings." Her response to the requirement for incorporated signage is more inventive and architectural, though less clearly described, than those of the other entrants. Electronic images are projected out from or onto the numerous, skewed, planar surfaces of the glass-sheathed blocks. Additional drama comes from the activity in the sky lobbies, health clubs, cocktail lounges, restaurants, and other public facilities housed in polygons distributed vertically throughout the tower and visible from the streetscape.

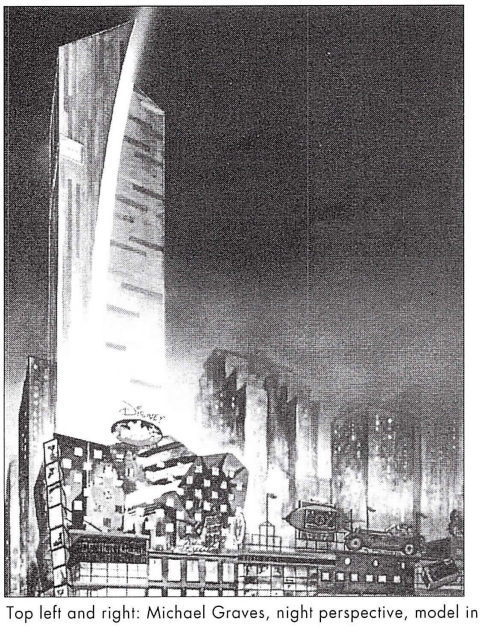
Hadid's partners in the venture are Platt Byard Dovell Architects, Weiler Arrow Management, and Milstein Properties. The question is whether this powerful, sensuous, geometrically daring, but essentially architectural scheme will be judged able to hold its own on that chaotic corner and transform the existing context in a manner consistent with preconceived plans. Economic factors are to be considered, as well as design, when the winner of the project with a $35 million city subsidy is announced this month.

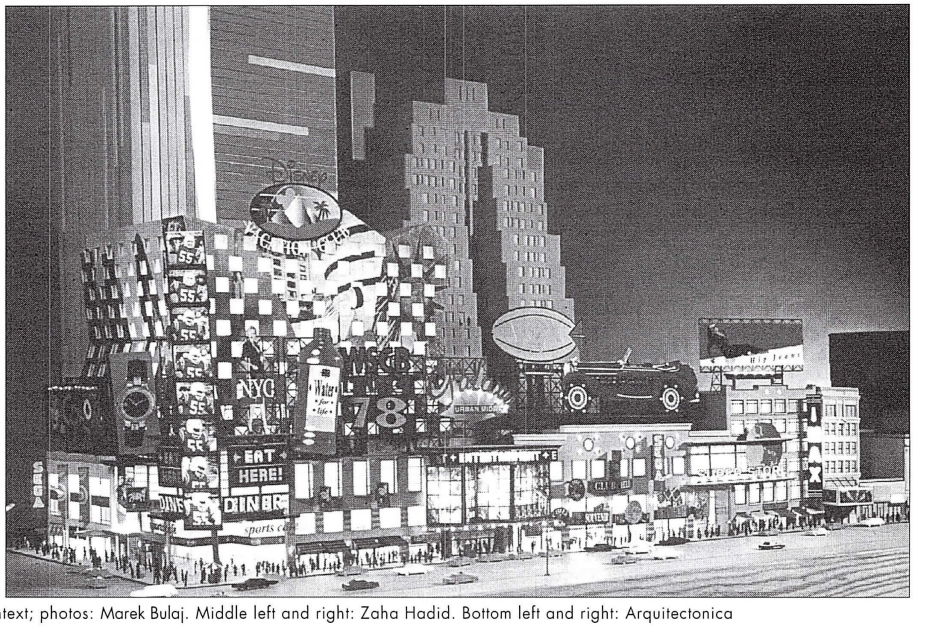












Top left and right: Michael Graves, night perspective, model in context; photos: Marek Bulaj. Middle left and right: Zaha Hadid. Bottom left and right: Arquitectonica

WARCHITECTURE

Saravejo

by Matthew Barhydt

During the recent two-and-a-half-year siege, 2,600,000 bombs fell on the 300,000 residents of Sarajevo — three times more bombs than fell on Berlin during World War II. The civic, cultural, and religious fabric of the city was systematically torn asunder. Almost 80 percent of the city has been damaged or destroyed; thousands of people have died. How does an American comprehend such a war, when for most, the memory of Vietnam has faded to shadow and World War II is a chapter in the history books?

This gulf between experience and understanding may be one reason why there has been so little public discussion of the devastation in Sarajevo. It was the reason for "Warchitecture," a series of cultural events held in New York City this winter documenting the larger tragedy of Bosnia-Herzegovina. Linking the destruction of architecture and the urban infrastructure in Sarajevo to the destruction of the city's society and culture, these activities — exhibitions at StoreFront and Parsons, a talk at the AIA New York Chapter offices, and a panel discussion at the Dia Center for the Arts — were attempts to grasp the enormity of what has been happening.

There is a commonality between the war in Sarajevo and trends in American cities, argued Kyong Park in his introduction to the symposium, "Cities as Battlegrounds of Culture," held at Dia on February 11. Park, director of StoreFront for Art and Architecture (the sponsor of this event), moderated a panel that featured Ammiel Alcalay, professor of contemporary Hebrew literature at Queens College and professor of medieval studies and comparative literature at the CUNY Graduate Center; Midhat Cesovic, architect and member of the Bosnia-Herzegovina Association of Architects (Das-Sabih); Manuel De Landa, filmmaker and computer artist; Andras J. Riedlmayer, bibliographer at the Aga Kahn program for Islamic architecture at Harvard; and Lebbeus Woods, architect, writer, and cofounder of the Research Institute for Experimental Architecture.

Photos: Das-Sabih

Nursery Mladost (formerly Vila Sunaric)

Post Office 1 (formerly Military Office and Telegraph)

"Detroit is our own example of ethnic cleansing," claimed Park of a city that has lost half its population in 30 years and is now almost ethnically homogeneous. However, in his remarks Park did not differentiate between a city like Detroit where *ethnicity* has changed because of socioeconomic forces, and Sarajevo, where *ethnic cleansing* has occurred because of bombing and internment. To equate Detroit with Sarajevo is to diminish the horror of Sarajevo. Park was more accurate when he pointed out that the end of the Cold War has ushered in an era when "political and nationalistic boundaries have been decentralized" and there is no longer a clear distinction in armed conflict between military and civilian boundaries.

Lebbeus Woods contended that Sarajevo should be thought of as one neighborhood in a global city made possible by "real-time" connections of communications and travel. While "in Sarajevo, urban civilization is under attack," this is only an extreme example of what is beginning to happen to American cities in a "gentler way," he said. When the built infrastructure of a city deteriorates for any reason, the social infrastructure collapses as well, and culture starts to dissolve. Woods believes there is "a need for principles" — a recognition that culture, as expressed in physical form by architecture, is the glue that holds society together — before the urban fabric can begin to be repaired. This is the commonality that Park referred to, which is no less important for American cities than for Sarajevo.

Ammiel Alcalay and Manuel De Landa addressed larger issues of nationality and homogeneity. Andras Riedlmayer noted that "the siting of architecture is an intentional act." His slides of the destruction of cultural icons in Sarajevo, Mostar, and other Bosnian cities were a disturbing accompaniment to Midhat Cesovic's slides of prewar and latter-day Sarajevo.

Cesovic's presence was a forceful example of the fortitude of the remaining architects in Sarajevo. His images formed a small part of the larger exhibition, "Warchitecture — Sarajevo: A Wounded City," at StoreFront from February 4 to March 18. For almost a year, Cesovic and four colleagues — Borislav Curic, Nasif Hasanbegovic, Darko Serfic, and Sabahundin Spilja — have been traveling throughout Europe presenting this multimedia exhibition, produced by members of Das-Sabih in Sarajevo between May 1992 and October 1993. StoreFront was the first of several anticipated American venues.

Mounted on a black stripe painted at eye level on bare white walls around StoreFront's irregular gallery, stark black-and-white captioned photographs marked the destruction of Sarajevo's cultural landmarks. The photographs were organized into four sections reflecting distinct historical periods. Buildings dating

from the early rule of the Ottoman Empire such as the sixteenth-century Aly-Pasha's Mosque have been severely damaged or destroyed. The Sarajevo City Museum, the National and University Library, and the Academy of Fine Arts — all monumental achievements of civic architecture built during the time of the Austro-Hungarian Empire in the late 1800s — have been reduced to masonry facades. Examples of the influence of European modernism between the two World Wars, such as the 1939 Residential-Business Building, are barely standing. And examples of contemporary architecture, such as the Assembly and Government Building, are pitted with holes from mortar shells. To imagine what the destruction of a monument such as the Statue of Liberty would mean to an American is only to begin to imagine what the destruction of these buildings means to a city that has embodied a unique diversity for more than 500 years.

While a videotape at one end of StoreFront and a continuous slide show at the other end captured the tragic disparity between life in Sarajevo then and now, the uncompromising vividness of the photographs was a harsh illustration that architecture is as fragile as its cultural foundation. That was why Midhat Cesovic, who lectured at Parsons School of Design on February 6 and at the AIA New York Chapter on February 9, spoke of the need "to rebuild all that is destroyed," He said, "We must reconstruct all activities, the whole life, [for] what are the buildings without the life?" One intent of exhibiting "Warchitecture" is to try to "animate the international community." The architectural community in Sarajevo is asking for the assistance of the profession worldwide in proposing ways in which the rebuilding of Sarajevo can begin quickly once a permanent peace is achieved.

Cesovic's remarks accompanied another harrowing slide show of prewar and present-day Sarajevo as an introduction to the exhibition, "Sarajevo: Dream and Reality," that the Parsons department of architecture and environmental design featured from February 6 to February 20. Organized in conjunction with Das-Sabih and the National Institute of Architectural Education, the exhibit featured a series of projects drawn by students and professors from the School of Architecture and the Architects Association in Sarajevo, designed between 1992 and 1994. These ink drawings were highly professional — and remarkable, considering they had been created under conditions of war, without electricity, gas, or water, with no computers, and with scarce supplies of paper and drafting tools. The projects ranged in scope from small meditations on the reuse of damaged buildings to proposals for creating entire new neighborhoods.

These architects and students brought to New York a needed reminder that in Sarajevo — as in New York, Los Angeles, Washington, or Detroit — making architecture is an ideological act. To pretend that this is not so is to render architecture inconsequential.

RICHARD DATTNER

Civil Architecture

by Jayne Merkel

Just when the people have given up on government, government has given up on the people, and people seem to have given up trying to help one another, along comes a book like *Civil Architecture*, the story of one man's effort of make the world a little better with design. Richard Dattner's *Civil Architecture, The New Public Infrastructure* (New York: McGraw-Hill, 245 pages, 412 black-and-white illustrations, 8 7/8 x 11 1/4, $46.95) is an unusual book, part discourse on public architecture, part autobiography of New York's most prolific private-sector public architect.

He has buildings on the East Side (the Asphalt Green Aqua Center), West Side (Riverbank State Park, Riverside Park Community), uptown (the Columbia University Stadium, I.S. 218 in Washington Heights), downtown (P.S. 234 in Tribeca), and all around the town (schools, parks, sanitation facilities, and Con Edison customer facilities throughout the five boroughs).

The title of Dattner's book was as carefully chosen as his career path. He considered "Public Architecture" and "Civic Architecture," but preferred the "meanings resonating around 'civil' — civility, civilization, civil engineering." Although most of his work has been for public agencies, he has always practiced privately, since 1964 in his own firm. Dattner designed offices and laboratories for Estee Lauder and other companies, theaters for R.K.O. Stanley Warner and Cinema 5 Ltd., and meeting rooms for the 1992 National Democratic Convention in New York, and is now working on modular structures for Hertz Rent-a-Car and facilities for the Goodwill Games of 1998 in Flushing Meadows.

The book describes only his public work, but includes historical examples and buildings by other architects that exemplify his ideals, such as Gran Sultan's P.S. 233 in Queens; Cooper Robertson/Gruzen Samton's Stuyvesant High School; Roche Dinkeloo's Central Park Zoo; Antoine Predock's Arizona State University Fine Arts Center; Hardy Holzman Pfeiffer's University of Nebraska Fine Arts Building; Perkins & Will's Orland Park Village Center; Beyer Blinder Belle's Sloatsburg, New York, Thruway Rest Stop; and SOM's Bronx Singles Housing.

Dattner uses his own ideas and experience as the framework for a series of essays on the opportunities in different public building types. He believes, rightly I think, "that an appropriate, noble, dignified, accessible civil architecture is absolutely essential to our individual well-being as citizens, and to our collective well-being as a society." Even in times of continually decreasing budgets, increasing costs, community frustration, and "value engineering" (a review procedure used to control costs), he has not given up on trying to make the system work for the people — perhaps because of his childhood experience.

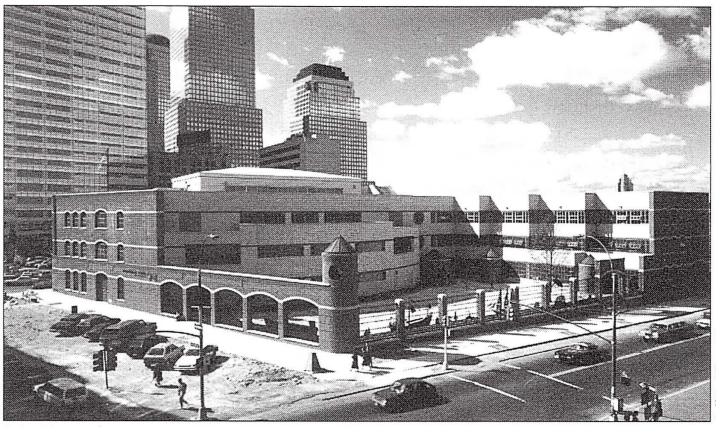
"My concern with the civility, order, and accessibility of a shared public environment had its genesis in the incivility, chaos, and terror of the wartime Poland my parents and I fled in 1940. As a young immigrant first to Italy, then to Cuba, and finally to the United States before reaching my ninth birthday, I was especially sensitive to each of these new cultures. And as each new language was superimposed on those preceding, the non-verbal syntax of form, light, and place became for me the constant language with which I am still most at home," he wrote.

Although architecture became his "constant language," his fluency in Spanish has helped him work with neighborhood groups in bilingual communities such as Washington Heights, where he lives. His early transience has made him stable and rooted. His family remains in the neighborhood where his wife of 34 years grew up, and although he has worked throughout the country, he considers himself a local architect. On the frontispiece, he pairs a statement by Thomas Jefferson with a quote from a bumper sticker: "Think Globally, Act Locally."

His own education (and that of his children) in public schools has made him appreciate them. After attending two different public schools in Buffalo — an imposing Victorian pile and a modest but stately Georgian — Dattner went to MIT, where humane modern brick buildings by Alvar Aalto coexisted comfortably with Welles Bosworth's self-assured stone classicism. Studying architecture there, he encountered Lewis Mumford, who "illuminated the link between architecture and the culture in which it is created," and Joseph Hudnut, whose "illustrated lectures on architectural history taught, as a subtext, the primacy of substance over style."

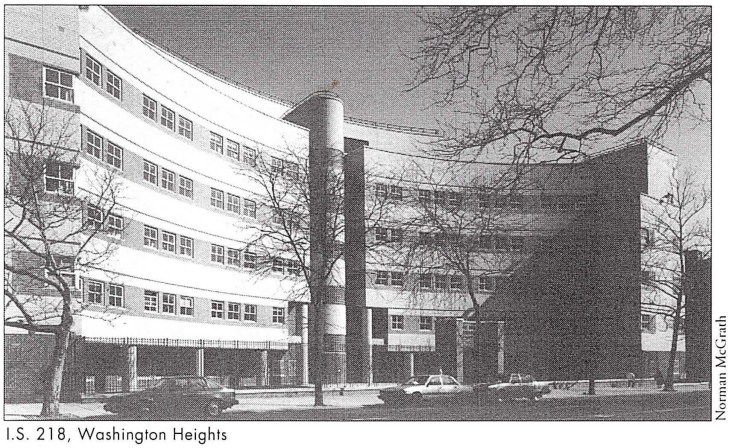
Dattner spent the third year of his five-year program, 1957, at the Architectural Association in London, before Rem Koolhaas, Bernard Tschumi, or Zaha Hadid had arrived. "My teachers at the Architectural Association — the British New Brutalists James Stirling, James Gowan, and Peter and Alison Smithson — were looking for a direction for modern architecture that would express the striving for social justice, the limited resources available, and the growing complexity of postwar urban life," he explained. He moved to New York because it seemed to be a meritocracy of opportunity and optimism. It still offers opportunity, but the optimism is rare, especially in architecture. Dattner's early travails may be what gave him the patience to endure the impediments to undertaking public commissions.

Riverbank State Park, built to assuage the West Harlem community for having a sewage plant located on its shores, was 24 years in the making. Dattner's firm, the fourth to be hired, was only involved for the final 13 years. The 28-acre, almost half-mile-long park, built into the Hudson River in 14 sections on the roof of the plant, opened in 1993, though elements are still being added. As the architect points out in one of the book's two 20-page case studies (the other is on P.S. 234), it took continuous community pressure, considerable technical expertise, constant scaling back, reassessment, and redesign — and $148 million. But the first year it opened, 1994, three million visitors used its athletic fields, skating rink, swimming pools, gymnasium, stage, and other facilities. It was the second most visited park in the New York State system. And it demonstrated what a well-organized neighborhood, responsive government, and concerned architect could do together.



Jeff Goldberg/Esto

P.S. 234, Tribeca



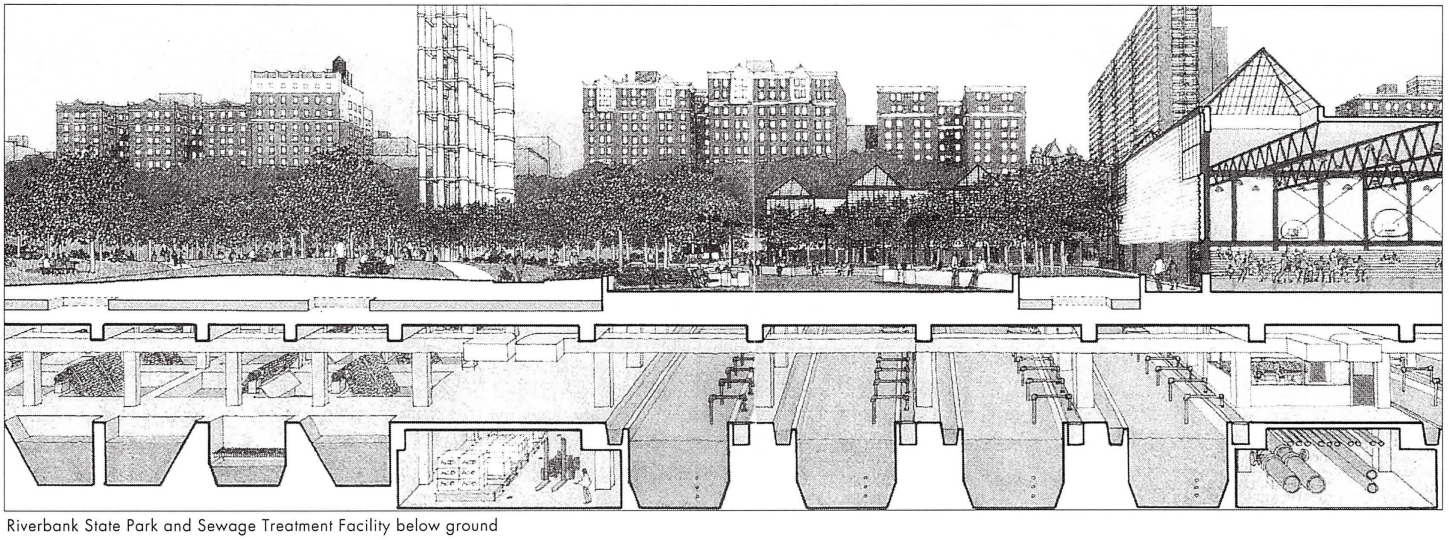
Norman McGrath

I.S. 218, Washington Heights

"The entire park — buildings, landscaping, site features — is on a strict diet because of the limited load-bearing capacity of the plant's caissons, columns, and roof spans," Dattner wrote. But it does not look lightweight or heavyweight, too grandiose or too small. Though born of compromise, value engineered, and designed for ease of maintenance, its series of red, tan, and green buildings and pavilions framing playing fields feels natural. Perched on the Hudson overlooking the Palisades and Manhattan, the fiberglass capped roofs glow from a distance — beacons of perseverance.

The park was far from his first encounter with sewage. He has been doing waste treatment public works projects for years. Since, as he noted, "Sludge Happens," he tries to make the least of it in sludge dewatering facilities with alternating bands of dark and light concrete panels and other details that make them somewhat more attractive, if still unwanted, neighbors. His gabled marine transfer stations, where plastic bags of unrecyclable garbage leave for the Staten Island landfill, are rather appealing in a shipyard sort of way. The one at West 59th Street even has a colonnaded facade crowned with a pediment, replicating its nineteenth-century predecessor, and a decorative rim of distinctly twentieth-century neon.

Still, schools provide the best opportunities to "make the buildings which then make us," he quotes Winston Churchill as saying.



Riverbank State Park and Sewage Treatment Facility below ground

Sometimes it is hard to do that admirably. "New York City faced in 1987 the same problems of immigration and school overcrowding it had confronted in 1887," he said, when C. B. J. Snyder developed the practical "H" plan for schools on midblock sites. "This prototype would be repeated all over New York City, in a variety of styles," Dattner explained. One hundred years later, the newly-created School Construction Authority employed prototypes again, but this time there were four different designs by four different firms — Gruzen Samton Steinglass, Perkins & Will, Ehrenkrantz & Eckstut, and Dattner's, which did the intermediate school prototype. And this time, the exterior treatment of all the schools in a prototype remained the same, but plans could be varied according to site and circumstance because of computerization and modular design. Dattner's scheme, with curves in plan and cornice, patterned brick, and accentuated square windows, comes in three- and four-story versions and can accommodate 900, 1,200, or 1,800 students who are divided into sub-schools in various ways.

His most impressive schools, however, are the ones he designed specifically for their individual communities with the families of the children who would use them directly involved. I.S. 218 curves around a semicircular courtyard, across Broadway from Fort Tryon Park, and wedges classrooms and common facilities for 1,800 intermediate school students into a small, irregular site along with facilities for before-school and after-school recreational programs and a branch of Mercy College for parents. The gated courtyard and horizontally-banded facade give School Chancellor Fernandez's first "school of the future" a presence greater than its actual size might command, while relating this five-story school to mid-rise Art Deco apartment buildings in the neighborhood (which also have patterned brickwork emphasizing simple geometric forms). With its clear symmetry, flat roofs, little square windows, and cylindrical staircase banded with glass brick right in the middle, it resembles both Venturi & Rauch's Guild House and Susana Torre's Fire Station No. 5 in Columbus, Indiana. But the artful matter-of-factness of I.S. 218 is crowned with a meaningful flagpole, instead of an ironic antenna. By the back door of the Salome de Henriquez Intermediate School, where most students actually enter, a colorful mosaic mural by Joyce Kozloff celebrates the students' Caribbean heritage.

For a very different kind of community, unusually sophisticated urbanites in Tribeca, Dattner participated in a true collaboration with parents, pupils, the principal of a temporary P.S. 234, elected local officials, and an already organized neighborhood group that had even demanded a voice in the selection of the architect. Together they managed to create an almost magical, practical, and whimsical building that conforms to (and surpasses) existing city standards, within the budget, in record time. The turreted, L-shaped school bends around the half-block, parallelogram-shaped site, turning its back on the commercial development to the south and opening to the Washington Market Park across Chambers Street. Still it occupies a separate precinct, its school yards contained by a brick arcade on the east and on the north by a wrought-iron fence designed with a nautical theme by artist Donna Dennis, who also created the ceramic medallions with scenes from old Washington Market.

The building itself recalls history, with turrets on three of its four corners, segmented arches topped by lighter brick bands, curved rooms, wall segments, and corridors. It is part fairy tale and part history lesson, with references to the area's past, old New York City schools, and even Charles Rennie Mackintosh's Scotland Street School in Glasgow.

Civil Architecture tells the story, especially important today, of how to do a lot with very little. Ironically, though it chronicles a substantial career and contains a life's worth of wisdom, at first glance it looks thinner and less impressive than many handsomely designed, full-color architectural monographs of recent years promoting still incubating achievements.

ALMOST OFF THE CUFF
Talking About the Good Old Days

by Jayne Merkel

Three recent evenings sponsored by the Architectural League offered New Yorkers an opportunity to recollect what now seem to be glory days with some of the seminal figures of the age chronicled in Robert A. M. Stern, Thomas Mellins, and David Fishman's *New York 1960* (*Oculus*, February 1995, pp. 6–7).

In the 1980s, when postmodernism seemed to offer a glamorous, meaningful, and popular alternative to International Style modernism, the post World War II period was in ill repute. Today, however, when deflated optimism, scarce resources, and a pervasive meanspiritedness prevail, the era looks a lot more interesting.

"It was the best of times; it was the worst of times," Christine Boyer aptly began her presentation. All three animated discussions, which followed lectures by Stern, seesawed between gales of laughter and expressions of Dickensian gloom, dripping with nostalgia for the "spring of hope" New York used to be.

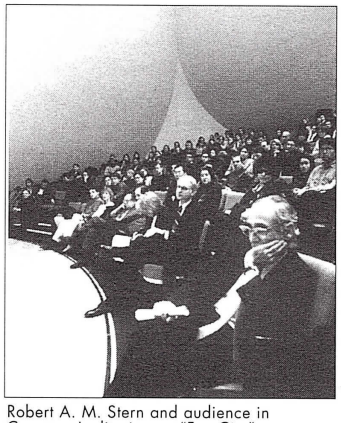
"Headquarters City: The New York of the Rockefellers and William Zeckendorf" with Philip Johnson, I.M. Pei, and David Rockefeller

moderated by Jonathan Barnett

David Rockefeller explained the role Zeckendorf and his own family played in the creation of the UN and the revival of Lower Manhattan. With David at the Chase Manhattan Bank, Nelson in the Governor's Mansion, John as president of Lincoln Center, and their father still wielding enormous financial power, the Rockefellers were able to affect New York in ways no recent Wall Street tycoon has even tried to do. In Lower Manhattan, where a similar effort is under way today, it was David who decided that "the financial community really belonged on Wall Street and should stay" and Zeckendorf who assembled the land to make that possible. "Toward the end of the '40s and '50s, more and more firms were moving to Midtown, Westchester, Connecticut, or New Jersey, and the question for Chase was what we should do. I was asked by the chairman, Jack McCloy, to come up with recommendations of where we should go....how we should combine the nine buildings we occupied in Lower Manhattan," he explained. Zeckendorf showed him some property owned by the Guaranty Trust Company that would allow them to consolidate their facilities in one spot. The catch was, they had only 24 hours to decide and have the financing in place. They did, and they got the money in time. But in order to bring everything under one roof, "we changed the canyon effect of Wall Street. We built on 30 percent of the land and had it go straight up with no setbacks." The building by Gordon Bunshaft of SOM, the interiors by Ward Bennett, and the company's art collection all set a high standard for corporate modernism, as Stern and his colleagues noted. But the precedent the building set urbanistically was disastrous — the antithesis of what planners for Lower Manhattan are trying to do today (*Oculus*, March 1995, pp. 5–8).

The problems in the area were defined in the same terms then. "We felt there should be housing and attractions that would bring people down there," Rockefeller recalled. And he was instrumental in creating the World Trade Center and Battery Park City to do so.

Philip Johnson, John D. Rockefeller III, Robert Moses, Wallace Harrison, and other city leaders put together Lincoln Center in a similar way. Johnson, who designed the New York State Theater and the central plaza, explained why Lincoln Center took the form it did. "Architects, when they get together, are like sopranos. Everyone wanted the job. The plan we ended up with gave each one a chance to do a facade. I suggested we all pick travertine and agree to a 30-foot bay."



Photos: Dorothy Alexander

Robert A. M. Stern and audience in Caspary Auditorium at "Fun City"

"Fun City" panel, left to right: Michael Sorkin, Jaquelin Robertson, Suzanne Stephens, Tom Wolfe

"Headquarters City" panel, left to right: Philip Johnson, Robert A. M. Stern, and I. M. Pei

"Headquarters City" panel, left to right: I. M. Pei, Jonathan Barnett, David Rockefeller, Philip Johnson

Jaquelin Robertson and Robert A. M. Stern

Jonathan Barnett, now dean of the school of architecture at City College, who was a Young Turk in Mayor Lindsay's Urban Design Group, inquired, "What advice would you give the Mayor of New York today?"

Rockefeller said, "I suspect the one thing he really needs to do is focus on small areas of the city. One area he has picked is Lower Manhattan."

"Today we think small," Pei replied. "We need to do something with our waterfront. We need to think a little bigger."

Johnson said, "You build little things that turn out to be quite big, such as Kips Bay or Chase Plaza."

Barnett concluded, "Think small on a New York scale."

"The Contested City: The New York of Robert Moses and Jane Jacobs" with Marshall Berman, Max Bond, Christine Boyer, and Paul Byard

moderated by

Kenneth Frampton

"We had no idea in 1970 how far we were going to fall," exclaimed Paul Byard, of Platt and Byard, who was involved in the creation of Roosevelt Island then. "This brief moment of commitment to public action — 1968–74 — ended when Nixon turned off subsidies, and it has been downhill since."

Marshall Berman, the noted political scientist at CUNY, attributed some of our problems to the blissful ignorance of the now-cherished '60s. "We said, 'Look at these horrible schools. Look at these horrible housing projects.' " he recalled. "Yet without the institutions of the welfare state, there is no life-support. People in my generation didn't get that. I'm sorry that we were not able to develop a more complex critique of the welfare state."

Even when the money was there, it was not always used as intended. "Title I was supposed to be for housing. It was used here for Lincoln Center and Columbia University, for the Universities of Chicago and Pennsylvania in their cities," Boyer, an urban theorist at Princeton, pointed out.

Still, "within three months, there were seven different firms designing seven different low-rise, high-density projects, and that all ended with the 1973–74 cuts," noted Theodore Liebman, a member of the audience who designed a great deal of housing at the time — and still does.

Despite the contentiousness of the '60s, "When I looked back at old magazines, I realized...all the organizations we think of now as Establishment were affected then," said Max Bond, a partner in Davis Brody who worked with ARCH (Architectural Renewal Committee in Harlem) then. "The AIA was ambivalent, but at the 1969 convention it passed two manifestos: one to raise money to get more blacks and women into architectural schools and one to call on the President and Congress to reorder national priorities against the military establishment and not to let our cities decay. They had (the civil rights leader) Whitney Young as a speaker."

Bond noted that "everyone was making plans for Harlem." He showed slides of Buckminster Fuller and Shijo Sadao's wild futuristic proposal for cooling-tower-shaped structures, a rigid geometric one by Philip Johnson, and schemes sponsored by MoMA from various architecture schools, including the Princeton entry by Peter Eisenman and Michael Graves.

"They did the proposals without looking at the community or consulting the people there," Bond said. "ARCH was trying to suggest that the people who would use the buildings should be involved in the planning." Its effort became one of the lasting legacies of the era.

"Fun City: The New York of John Lindsay" with Jaquelin Robertson, Michael Sorkin, and Tom Wolfe

moderated by

Suzanne Stephens

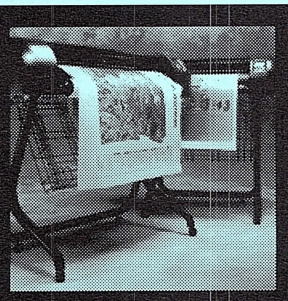
Nostalgia for a lost Eden pervaded even this hot peppery evening moderated by former *Oculus* editor Suzanne Stephens, who covered the New York of John Lindsay as a young reporter for *Progressive Architecture*.

"At just about the time we were engaged in the swamps of Southeast Asia, we turned to embrace the city and tried to work out better public policies at home," said Jaquelin T. Robertson of Cooper Robertson & Partners, who was part of Mayor Lindsay's Urban Design Group at the time. "The idea was: You hire the best people to work for your city, because it is the most important thing you have."

The "three killers" that made him want to work for the city were "the inability to stop Penn Station's being pulled down, the Pan Am Building that defaced an extraordinary urban boulevard, and the CBS Building that seemed to represent the obliteration of everything in New York I valued as an outsider," and was all the worse "because it was so well designed."

The Urban Design Group created air rights legislation to save Grand Central Station and zoning provisions to keep theaters in the theater district, retain luxury shopping on Fifth Avenue, and provide access to subway stations from new buildings like Citicorp. With a master plan by James Stirling, the Office of Midtown Planning and Development tried to provide more efficient movement along 42nd Street and even tried to develop regional airport access.

Tom Wolfe, who chronicled the era as a reporter for the *Herald Tribune* and the new *New York* magazine, asked, "To what extent did architecture respond to the wildness, the throwing off of constraints in the



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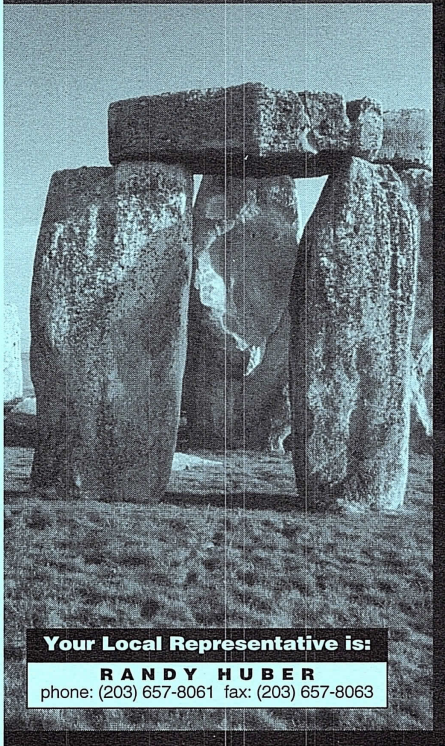

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April

1
Saturday
WALKING TOUR

Architectural Oddities of Midtown. Sponsored by the Municipal Art Society to celebrate April Fool's Day. 2:00 pm. 935-3960.

3
Monday
EXHIBITIONS

Taeg Nishimoto Exhibitions: Re-F(r)actions. Sponsored by the Pratt Institute School of Architecture. Higgins Hall, room 113, 61 St. James St., Brooklyn. 718-636-3404. Closes April 14.

A Recent View of Architecture: Photographs by Paul Warchol. Sponsored by the Columbia University Graduate School of Architecture, Planning, and Preservation. Avery Hall, 100-level. 854-3414. Closes May 7.

4
Tuesday
EXHIBITIONS

Master Plan for the Greek and Roman Galleries. Sponsored by the Metropolitan Museum of Art. Fifth Ave. at 82nd St. 535-7710. Closes August 6.

The Architecture of the Metropolitan Museum of Art. Sponsored by the Metropolitan Museum of Art. Fifth Ave. at 82nd St. 535-7710. Closes September 3.

PANEL DISCUSSION

Gullah Architecture: A Language of Intercultural Process. Sponsored by the National Museum of Design. 6:00 pm. City College School of Architecture, 138th St. and Convent Ave. 860-6977. $30.

Landmarks Preservation in New York City: Past, Present, and Future. Sponsored by the J. M. Kaplan Center for New York City Affairs and the New School. 6:30 pm. For information, call John Glover at 229-5400; call 229-5690 to register. Series continues April 13, 20, and 27. Series fee, $30.

7
Friday
AIA NEW YORK CHAPTER EVENTS

A City of Neighborhoods: Bridging School and Community. Empowering the Community: Designing for Change. Given by Eddie Baca, Yolanda Sanchez, Sally Yarmolinsky, Dr. Ernest Drucker. Sponsored by the AIA New York Chapter Learning By Design Committee and the National Design Museum. 6:00 pm. The National Design Museum, 2 E. 91st St. 860-6321.

How Recent Changes in State and Federal Policy Impact New York City Housing Development. Cosponsored by the AIA New York Chapter and the City Club of New York. 12:00 pm. CUNY Graduate Center, 33 W. 42nd St., room 1700, seventeenth floor. 921-9870. $20 includes buffet lunch; no charge for panel discussion only.

LECTURE

Constructive Criticism: The Social Critic in American Architecture. Given by Claes Oldenburg and Coosje van Bruggen. Sponsored by Urban Center Books. 6:30 pm. 457 Madison Ave. 935-3593. $7.

PANEL DISCUSSION

Trust Something Over 30: The Future of New York's Landmark Law. Sponsored by the New York Landmarks Preservation Foundation and Cooper Union. 6:00 pm. Cooper Union Great Hall, 30 Cooper Square. 861-4562. $8.

EXHIBITION

Kitsch to Corbusier: Wallpapers from the 1950s. Sponsored by the National Design Museum. 2 E. 91st St. 860-6868. Closes August 27.

12
Wednesday
LECTURES

Against the Current. Given by **Daniel Libeskind.** Sponsored by Columbia University Graduate School of Architecture, Planning, and Preservation. 6:30 pm. Wood Auditorium, Avery Hall. 854-3414.

Elizabeth Diller and Ricardo Scofidio. Sponsored by Urban Center Books. 6:30 pm. 457 Madison Ave. 935-3593. $7.

13
Thursday
AIA NEW YORK CHAPTER EVENT

George Lewis Public Policy Discussion on New York Citys' Comprehensive Retail Strategy. Sponsored by the AIA New York Chapter. 8:00-10:00 am. 200 Lexington Ave. 683-0023, ext. 16.

LECTURES

The Brooklyn Bridge. Given by Barry

EVENT

Regional Plan Association: Fifth Annual Regional Assembly. Luncheon speech given by **Tom Wolfe.** 980-8530, ext. 208.

19
Wednesday
LECTURES

Design Protection. Given by **Perry J. Saidman.** Sponsored by the National Design Museum. 6:30 pm. 2 E. 91st St. 860-6321.

Territories of Change. Sponsored by the Architectural League. 6:30 pm. The Urban Center, 457 Madison Ave. 980-3767. $7.

20
Thursday
EVENT

Opening Reception for "John Johansen: Buildings and Projects." Sponsored by Pratt Institute. 5:00 pm. National Arts Club, 15 Gramercy Park S. 718-636-3404.

LECTURE

Territories of Change. Sponsored by the Architectural League. 6:30 pm. The Urban Center, 457 Madison Ave. 980-3767. $7.

23
Sunday
TOUR

The Magnificent Mansions and Town Houses of Carnegie Hill. Sponsored by the National Design Museum. 10:30 am.

30
Sunday
TOUR

Brooklyn Heights: The Evolution of the Residential Neighborhood. Sponsored by the National Design Museum. 10:30 am. 860-6321. $15.

Continuing Exhibitions

Images of Wall Street. Michael Ingbar Gallery of Architectural Art, 568 Broadway. 334-1100. Closes April 15.

Architecture as Subject: Photographs by Cervin Robinson. Columbia University Graduate School of Architecture, Planning, and Preservation, Avery Hall, 400-level. 854-3414. Closes May 1.

Kid City. The Municipal Art Society and Lee H. Skolnick Architecture and Design Partnership, Galleries I and II, Urban Center, 457 Madison Ave. 935-3960 Closes May 4.

Architecture Through Photography: Perceptions of Modernism. Columbia University Graduate School of Architecture, Planning, and Preservation, Buell Hall, Arthur Ross Architecture Gallery. 854-3414. Closes May 7.

Big Buildings for Little People. Sponsored by the Emery Roth & Sons, Gallery III, Urban Center, 457 Madison Ave. 935-3960 Closes May 15.

Total Risk, Freedom, Discipline: Abstraction in the Twentieth Century. Guggenheim Museum, 1071 Fifth Ave. 423-3500. Closes June 2.

The Structure of Style: Dutch Modernism and the Applied Arts. The National

LECTURE

Rodolfo Machado. Sponsored by Urban Center Books. 457 Madison Ave. 6:30 pm. 935-3593. $7.

6

Thursday

AIA NEW YORK CHAPTER EVENTS

Comparative Court Types. Sponsored by the AIA New York Chapter Architecture for Justice Committee. Lehrer McGovern Bovis, 200 Park Ave., ninth floor. 6:00 pm. Contact Jerry Pasichow or Goncher Karlsberger at 685-2883, or Ed Rosen at 592-6771. $10.

CAD/Graphics Demonstrations. Sponsored by the AIA New York Chapter and Charrette. 9:00 am to 5:00 pm. New York Design Center, 200 Lexington Ave., sixteenth floor. Call Chris Steiner at 800-367-3729, ext. 849.

LECTURES

The Philadelphia Centennial and Statue of Liberty. Given by **Barry Lewis.** Sponsored by the Cooper Union. 6:30 pm. 51 Astor Place, room 21. 353-4200.

Third Line/Third Sentence. Given by **Taeg Nishimoto.** Sponsored by Pratt Institute School of Architecture. 6:00 pm. Higgins Hall Auditorium, 61 St. James St., Brooklyn. 718-636-3404.

The Oral History of Modern Architecture. Given by **John Peter.** Sponsored by the Cooper Union. 6:30 pm. Cooper Union Great Hall, 7th St. at Third Ave. 353-4195. $10.

854-3414.

8

Saturday

AIA NEW YORK CHAPTER EVENTS

A City of Neighborhoods: Bridging School and Community. Sponsored by the AIA New York Chapter Learning by Design Committee and the National Design Museum. 9:00 am. 860-6977.

Field Trip: The New York Botanical Garden. Sponsored by the AIA New York Chapter Chapter Historic Buildings Committee. 11:00 am. RSVP by April 5, 673-6910. $4.95.

WALKING TOUR

The New Victory Theater. Sponsored by the Municipal Art Society. 1:00 pm. 935-3960.

10

Monday

LECTURE

England's Tudor and Baroque Interiors and Gardens. Given by Lorella Brocklesby. Sponsored by the National Museum of Design. 6:30 pm. 860-6321. $30.

11

Tuesday

LECTURE

Territories of Change. Sponsored by the Architectural League. 6:30 pm. The Urban Center, 457 Madison Ave. 980-3767. $7.

Recent Work. Given by **Carlos Zapata.** Sponsored by Pratt Institute School of Architecture. 6:00 pm. Higgins Hall Auditorium, 61 St. James St., Brooklyn. 718-636-3404.

Territories of Change. Sponsored by the Architectural League. 6:30 pm. The Urban Center, 457 Madison Ave. 980-3767. $7.

17

Monday

EXHIBITION

John Johansen: Buildings and Projects. Sponsored by the Pratt Institute School of Architecture. Higgins Hall, room 111, 61 St. James St., Brooklyn. 718-636-3404. Closes April 28.

LECTURE

How Eden Lost Its Garden: The Politics of Landscape in Los Angeles. Given by **Mike Davis.** Sponsored by the Buell Center for the Study of American Architecture, Columbia University. 6:30 pm. Wood Auditorium, Avery Hall. 854-3414.

18

Tuesday

AIA NEW YORK CHAPTER EVENT

New Technologies and Emerging Trends in Diagnostic Imaging Services. Sponsored by AIA New York Chapter Health Facilities Committee. 200 Lexington Ave. 683-0023, ext. 16

LECTURES

Newark, New Jersey. Given by **Marilyn Jordan Taylor.** Sponsored by the National Design Museum. 6:30 pm. 2 E. 91st St. 860-6321. Fee for series of six lectures, $75.

26

Wednesday

AIA NEW YORK CHAPTER EVENT

Making New York City Intelligible. Moderated by Susan Yelavich with panelists Andrew Dolkart, Michael Kwartler, John Tauranac, and Sharon Vatsky. Sponsored by the AIA New York Chapter Learning By Design Committee. 6:00 pm. 200 Lexington Ave. 683-0023, ext. 16.

LECTURE

Chattanooga, Tennessee. Given by **Gianni Longo.** Sponsored by the National Design Museum. 6:30 pm. 2 E. 91st St. 860-6321. Fee for six lectures, $75.

27

Thursday

LECTURE

Bad Press and Other Probes/Problems. Given by **Elizabeth Diller.** Sponsored by Pratt Institute School of Architecture. 6:00 pm. Higgins Hall Auditorium, 61 St. James St., Brooklyn. 718-636-3404.

PANEL DISCUSSION

Design=The Bottom Line: Can We Innovate in the U.S.? Sponsored by the National Museum of Design. 6:30 pm. 860-6321. $20.

29

Saturday

AIA NEW YORK CHAPTER EVENT

Making New York City Intelligible. Sponsored by the AIA New York Chapter Learning By Design Committee and the Queens Museum. 1:00 pm. Queens Museum. 718-592-9700, ext. 132.

Nation. The National Building Museum, 401 F St. NW, Washington, D.C. 202-272-2448. Closes December 31.

Deadlines

April 15
Submission deadline for the Royal Oak Foundation's architectural design competition for students or graduates no more than five years out of school. Contact the Foundation at 966-6565.

April 28
Entry deadline for 1995 Felissimo Art and Design Awards (one $10,000 and two $5,000 cash prizes). Application seminar on April 6, 6:00 pm, the Felissimo store, 10 W. 56th St., fourth floor Artspace. Contact the New York Foundation for the Arts, 366-6900, ext. 215.

May 1
Application deadline for the James Marston Fitch Charitable Trust. Contact the Trust at the office of Beyer Binder Belle, 41 E. 11th St., New York, New York 10003, 777-7800.

May 12
Entry deadline for Lloyd Warren Fellowship/82nd Paris Prize. Participants must have received degrees between June 1990 and December 1994. Contact the National Institute for Architectural Education, 30 W. 22nd St., New York, New York 10010, 924-7000.

June 8
Entry deadline for Challenge Grounds: Urban Housing and Community Outdoor Space competition for students of accredited schools in the U.S. Contact the National Institute for Architectural Education, 30 W. 22nd St., New York, New York 10010, 924-7000.

Send *Oculus* calendar information to AIA New York Chapter, 200 Lexington Avenue, New York, NY 10016.
Oculus welcomes information for the calendar pertaining to public events about architecture and the other design professions. Information is due in writing six weeks before the month of the issue in which it will appear. Because of the time lag between when information is received and when it is printed, final details of events are likely to change. We recommend that you check with sponsoring institutions before attending.

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AIA New York Chapter Committee Meetings

APRIL

3
6:00 PM
Public Architects

6
6:00 PM
Marketing & Public Relations

10
6:00 PM
Housing

11
8:00 AM
Architecture For Justice

6:00 PM
Computer Applications at Fox & Fowle

13
6:00 PM
Minority Resources

18
4:30 PM
Health Facilities

19
12:30 PM
Architecture for Education

6:00 PM
Women In Architecture

20
6:00 PM
Building Codes

24
6:30 PM
Learning By Design

Please confirm meeting times and locations by calling AIA New York Chapter headquarters at 683-0023.

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'60s?," and answered, "Hardly at all. Look at all those buttoned-down buildings on Sixth Avenue."

Michael Sorkin, who provided "the perspective of the absentee, since I alone was not present until 1969," portrayed the era as a march through years of various utopias. In 1961, the Planning Law, "a kind of behaviorist utopia based on the suburban model — every building should have its own yard," and Jane Jacobs's "utopia of locality — there's no place like Home," he noted, "formed a set of utopias in conflict." The 1963 March on Washington was "a Utopian Instant City." The 1964 World's Fair was "a utopia planned by Robert Moses absolutely plumbing the limits of taste, with people passing by Michelangelo's *Pieta* on a moving sidewalk." The founding of the Landmarks Commission in 1965 was "a utopia of the architecture of old buildings." In 1966, there was "the summer of love with the Be-In at Central Park," and in 1967, "the utopia of pure pleasure with full frontal nudity in the musical *Hair*, and the Ford Foundation Building, the last great modern building, the last great building in New York, which solves the last great architectural contradiction by taking the tower out of the park and putting the park in the tower." Despite all these things and the Columbia strike in 1968, "the Revolution does not come. Instead, the Urban Development Corporation is created with moral obligation bonds," Sorkin said. "Some of the things the UDC produced were important, but there's something very sad about the concept of urban design. It suggests the abandonment of architects doing what architects do."

Suzanne Stephens ended by asking, "Can architecture rise again?"

"I think we can pick up where we left off," Sorkin said, sounding the only real note of optimism in the series. "Because those of us who were formed in the '60s now have good jobs and tenured professorships. We are in a position to make things happen."

Robertson smiled wryly and added, "One of the pleasures of the roll of the generations is watching the next one try."

The Preservation Plan from the Peterson Plan for Lower Manhattan

Looking Forward to Preserving the Past

BY KIRA GOULD

Winter storm number one did not dampen attendance at the Historic Districts Council's 1995 Preservation Conference on February 4. The full and lively day of working sessions covered a range of preservation topics and ended with a panel discussion on the future of the city's preservation efforts with Landmarks Commission chair Jennifer J. Raab and three of her predecessors.

To commemorate the thirtieth anniversary of New York City's Landmarks Preservation Law, the panel — Raab, a lawyer; Beverly Moss Spatt, a planner; and Gene Norman and David F. M. Todd, architects — and moderator Adele Chatfield-Taylor, president of the American Academy in Rome, discussed what might be ahead for the next 30 years.

During Spatt's tenure, from 1974 to 1978, the commission undertook a survey of the entire city — a groundbreaking effort continued under future chairs. She also began efforts to place all historic districts on the National Register of Historic Places, and instituted landmark scholar and public education programs. Now, she says, "We must let the community do some of the work — the commission can provide technical assistance, but the community manpower is available and strong." Spatt said that she believes the law is in danger even now: "We cannot begin to think that it is safe and get complacent — we must continue to protect it." And she reminded the group of architects, planners, and community members, "We must read the signs of the time — this is a pluralistic city in which 24.4 percent of the residents are foreign-born. A different aesthetic evolves from this makeup, and we must be sensitive to it."

Norman's time at the helm from 1983 to 1989 inspired the envy of the other panelists. He ran the agency at a time of growth, when money was more plentiful than ever since. The staff doubled. Norman set up a research department and professionalized the agency. "We spent time making the law safe," he said. "Protection of the law was uppermost in my mind, so that it couldn't be heedlessly changed." For the future, Norman said he sees public education as crucial. "Children have to become aware of this legacy today, so they understand it. And at the same time, we have to continue to improve efforts to be ethnically inclusive."

Todd's brief term in 1989 included efforts to designate Ladies' Mile and parts of the Upper West Side. He said his concerns for the future are with the size of the regulatory load: "Without a serious effort to develop regulatory policies for all districts, this problem will escalate. It's the amorphous ones, such as Greenwich Village, that are difficult to regulate, that cry out for policy. Areas like Turtle Bay are relatively easy."

Raab agreed. There are currently 22,000 properties under the commission's jurisdiction. Enforcement is routinely neglected because of lack of resources, but Raab is committed to improving it.

Raab said the commission intends to focus on Lower Manhattan and is trying to streamline the designation process. "Community preparatory work helps that effort," she said, "and they can help with enforcement as well. They are right there, and they see the violations and the effects."

Another regulatory issue involves distinctions between architectural, historic, and cultural landmarks, such as houses where someone important lived or worked. Several cultural designations, like Latimer House in Queens, are pending with expected approval, but panelists agreed that definitions of that category are still too imprecise.

"That subject is a source of some very lively E-mail in our office." Raab said.

Raab concluded that she believes "we have to keep getting the message out — that what we do is improve the quality of life. neighborhood stability. *and* economic growth."

Speaks Speaks on Theory

by Bob Sargent

Theory should not be used as a blueprint for new architectural form. but as a means of stimulating questions about the practice and nature of architecture itself. Michael Speaks suggested in the introductory lecture of Parsons School of Design's spring 1995 series. "Artificial Ecologies." Speaks. senior research fellow at the Delft Technical Institute in the Netherlands. is a former senior editor of *ANY* magazine. He was a visiting professor at Harvard last fall.

His stance shrewdly acknowledges the unease many feel with advanced theory as it shifts from an interest in deconstruction and the work of Jacques Derrida to the architectural implications of Gilles Deleuze's concept of "the fold." The result of applying philosophy to architecture has often been little more than "providing certain architectural practices with theoretical cachet" and justifying the generation of superficially novel shapes.

Despite exhibiting amusement at chasing after ideas. each with its own 15 minutes of fame. Speaks said he continues to believe in the modernist injunction to make it new. "When architecture [with the help of theory] is made to think its outside. to become other." it will "become [authentically] new. Only then will it take new forms." he argued.

What Speaks means by architecture's "outside" is suggested. in part. by the title of the lecture and series. "Artificial Ecologies." which is drawn from Reyner Banham's 1971 study of Los Angeles. *The Architecture of Four Ecologies*. Repudiating high modernism's universalizing view of architecture as the creation of isolated. timeless monuments. Banham described architecture as part of a complex. individuated system of flows. that is. the late-modern city. Banham used the term *ecologies* to refer to not only natural systems (the climate. the shoreline. the foothills. etc.). but also human-made systems (the distribution of water. the development of railroads and highways. and so forth).

The most striking example in the lecture. which illustrated the role of theory in rethinking the nature of architecture. was the concept of Bigness. which Rem Koolhaas defines as intervention on a scale at which "the 'art' of architecture is useless." Massive intervention (such as in Euralille) is "frightening." said Speaks. but it creates "the unexpected. the unpredictable. the new conditions in which architecture must think its outside [the boundaries between architecture and its environment]." In giving up the dream of total design. he said. he believes architecture may "claim its own neighborhood and therefore become reattached to its own singularity precisely by affirming its freedom not to be everything at once."

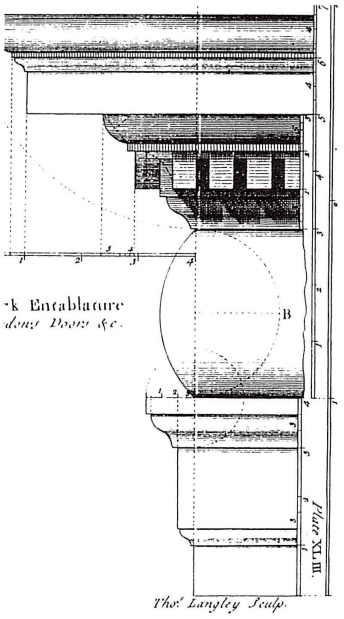
The concept of Bigness shows the advantage of putting theory to use on a deeper level than it has often been in the past. for Koolhaas does not represent Deleuzean concepts in architectural form. but produces architectural concepts in the same way that Deleuze produces philosophical concepts.

In the question period. professor Jean Gardner of Parsons criticized the implied distinction between artificial and natural ecologies. as it suggested a continuation of the modernist obsession with architecture as formal wrapping. Speaks replied that the term's purpose was to make clear that architecture is human intervention. but also that it is simply part of larger systems. including the biosphere.

Robert Sargent is an associate professor of English at Hofstra University and a candidate for the M.A. in criticism at Parsons School of Design.

Classical Comeback

by Wendy Moonan



Every Thursday for twelve weeks last fall. six architects and I rushed from work to a 6:30 pm class at the Institute for the Study of Classical Architecture. located in a nondescript industrial building at 111 Franklin Street in Tribeca. There. in a fifth-floor loft. we sat on rickety folding chairs at sawhorse tables beneath the harsh fluorescent lights in a studio reeking of paint. For three hours we listened spellbound as the professor. Steve Bass. lectured to us on Pythagorean geometry. Plato's theories. the numbers in musical intervals. ancient astronomy. Vitruvius. and the Renaissance — without a single note.

Armed with compasses and rulers. we mastered the first steps of how to draw the classical orders. Greek temples. Gothic cathedrals. and Palladian villas. We made geometric constructions by folding paper. without tools. "It has changed how I approach things. It allows me to do what I want to do better." said Chuck Hilton. a young architect with his own firm in Greenwich. Connecticut. His previous education was deconstructivist. "Once you understand how the orders work. you can combine them in a way that communicates."

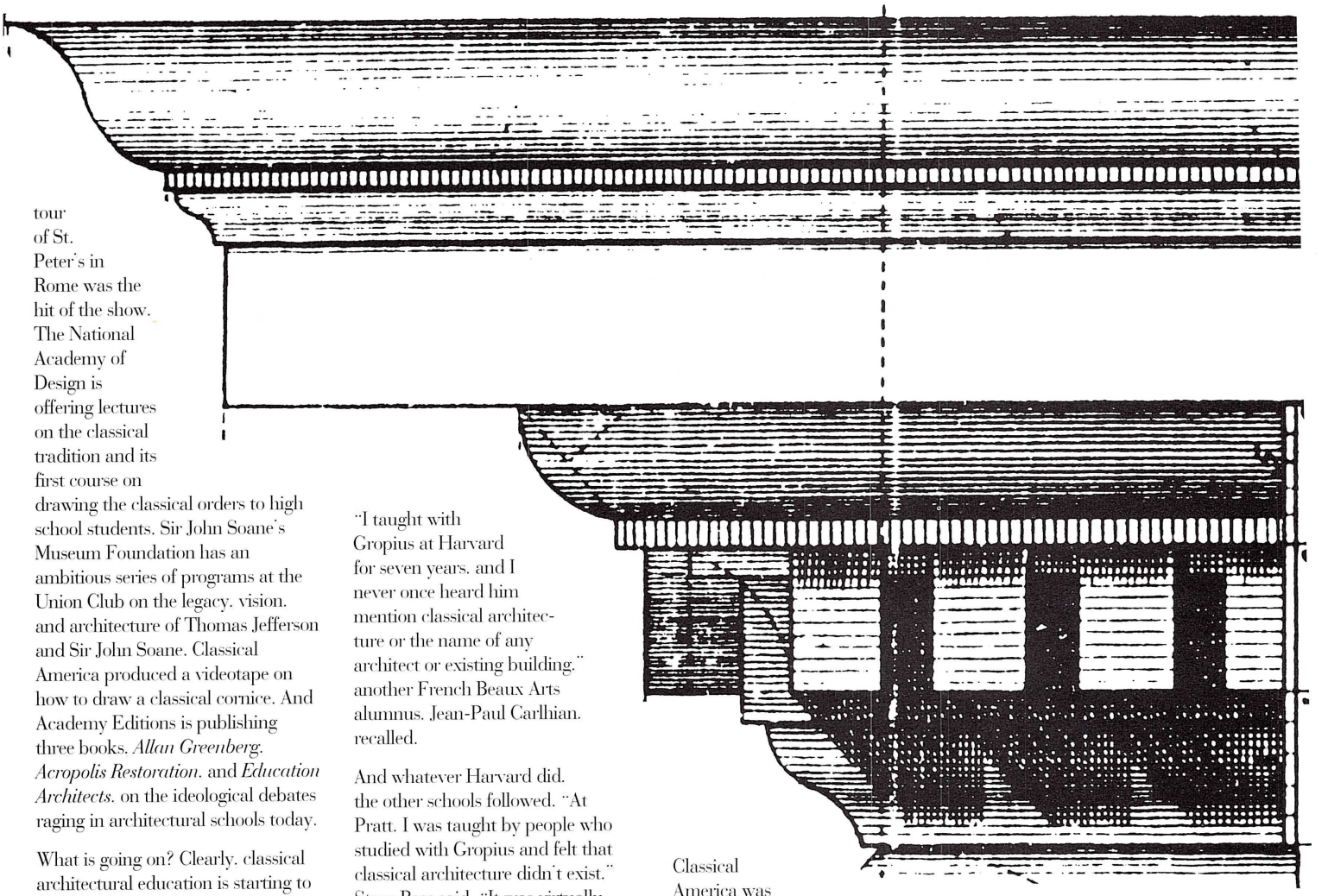
Another young architect with Hardy Holzman Pfeiffer. Manuel Mergal. part of the team that just built the new addition to the Dance Theater of Harlem. said he wished he could start all over again. After the course. he would have done it differently.

"The brilliant thing about studying this tradition is that by simply going through the exercises. the underlying logic and principles on which the work is based are revealed. Classical architecture almost teaches itself." said Taisto Makela. a student at the Institute last summer.

"Theory and Practice of Proportion in Architecture" is only one of several courses offered at the Institute for the Study of Classical Architecture (570-7374). a four-year-old. unaccredited school affiliated with the New York Academy of Art. an accredited fine arts school founded in New York City in 1982. About 35 students of all ages enroll at one time. according to founder Donald M. Rattner. an architect with Ferguson. Murray & Shamanian. Dozens of outsiders attend occasional weekend seminars. and about 15 participants. including students from architecture schools all over the world. attend the intensive summer program.

The Institute recently published the first annual issue of *The Classicist* (96 pages. 118 black-and-white illustrations. 9 3/4 x 11 1/4. $35.00). The journal has essays on historic and current works of classical architecture (like Robert A. M. Stern's Brooklyn Law School Tower). landscape design. and interiors (such as the new Nineteenth-Century Galleries at the Metropolitan Museum of Art). James Howard Kunstler. author of *The Geography of Nowhere*. contributed an article on "The Public Realm and the Common Good." and novelist and *Wall Street Journal* columnist Mark Helprin wrote about the artist Edward Schmidt.

Classical architecture is turning up everywhere these days. from the stunning models in the "Italian Renaissance Architecture" exhibition this winter at the National Gallery of Art. to the Virtual Reality Convention at the New York Hilton in December. where a computer-generated. three-dimensional virtual



tour of St. Peter's in Rome was the hit of the show. The National Academy of Design is offering lectures on the classical tradition and its first course on drawing the classical orders to high school students. Sir John Soane's Museum Foundation has an ambitious series of programs at the Union Club on the legacy, vision, and architecture of Thomas Jefferson and Sir John Soane. Classical America produced a videotape on how to draw a classical cornice. And Academy Editions is publishing three books, *Allan Greenberg, Acropolis Restoration*, and *Education Architects*, on the ideological debates raging in architectural schools today.

What is going on? Clearly, classical architectural education is starting to make a comeback. Courses are being offered at the universities of Notre Dame, Virginia, Pennsylvania, Miami, and Syracuse. Besides *The Classicist*,

Urban Center Books now stocks *Perspectives in Architecture*, a new monthly magazine published in association with the Prince of Wales's Institute of Architecture.

"Modern architecture is passé," posits J. François Gabriel, a French architect with the right name to teach a classical studio at Syracuse. "We get tired of things. There's a pendulum of history. You can't tell the same story over and over again." A graduate of the Ecole des Beaux Arts in Paris (which hasn't taught classical architecture since the student revolts of 1968), Gabriel was recruited to join Le Corbusier's atelier. He refused but understood the master's appeal: "World War I was a traumatic experience. People wanted something new and fresh and innocent."

"I taught with Gropius at Harvard for seven years, and I never once heard him mention classical architecture or the name of any architect or existing building," another French Beaux Arts alumnus, Jean-Paul Carlhian, recalled.

And whatever Harvard did, the other schools followed. "At Pratt, I was taught by people who studied with Gropius and felt that classical architecture didn't exist," Steve Bass said. "It was virtually unmentionable."

Then, in 1959, a New Yorker by the name of Henry Hope Reed got mad. He wrote a polemical book, *The Golden City*, juxtaposing modern buildings with Beaux Arts landmarks to prove how modern architecture was destroying the look of American cities. He predicted that the modern movement would self-destruct and the classical style would return. Classical America sponsors a journal, lectures, walking tours (which Reed still conducts), and the reprinting of classical texts like William R. Ware's *The America Vignola*, which is being used as a textbook in the new college courses now.

Many regarded him as an eccentric. Then, in 1963, Pennsylvania Station was pulled down, and angry citizens formed a grass-roots preservation movement that began to value some of the city's Beaux Arts buildings. Suddenly, Reed seemed to be on the side of reason.

Classical America was sponsoring Alvin Holm's popular course on drawing the classical orders at the National Academy of Design at just the time Prince Charles denounced contemporary architecture in his famous speech to the Royal Institute of British Architects in 1984, and completed a BBC documentary and a book, *A Vision of Britain*. Suddenly, the classical movement had a world-famous spokesman.

The Prince wrote, "I do believe that if we are going to come up with an architecture we might actually take pleasure in, we have to strip away some of the nonsensical dogma of the day and think about fundamental principles once again." Then he founded his school.

In 1983, young Don Rattner, a graduate of Columbia and Princeton, took a course on classical composition and perspective at the New Haven Historical Society. He went on to study at the National Academy of Design, won its first design prize, and was hooked.

Four years after he opened the Institute with professors like Bass who had attended the Prince's school, University of Pennsylvania professor John Blatteau, and practicing classical architects like Stephen Falatko, it has become an "if you build it, they will come" story. "The profession at large is still 98 percent opposed to this kind of education," said Rattner. The school survives on tuition, foundation grants, and his own continuous fund-raising.

But unlike Henry Hope Reed, Rattner does not want to sell classicism as the only correct style. "We're teaching a point of view that isn't taught elsewhere, an attitude toward civilization based on humanity, not gizmos and gadgets."

All I know is that one short course has altered my experience of the streetscape. I'm now reading Plato in my spare time, thinking about Palladio, and drawing Chartres — for fun.

Correction

The "Top 10" books listed under Urban Center Books in the March 1995 *Oculus* were actually the best-sellers at Rizzoli Bookstores, and the "Top 10" listed under Rizzoli were the Urban Center's best. Sorry!

A Letter to the Editor of Annals

In the first issue of *Annals*, you feature a photograph of the restored Bryant Park. Unfortunately, you fail to mention the architects' names of this 1994 AIA National Honors Award project. The "press" often omits architects' names, but the Chapter should not!

The credits should go to Davis Brody & Associates for the restoration of the New York Public Library. For the restoration of Bryant Park, credits are owed to Hanna/Olin Landscape Architects of Philadelphia, and Hardy Holzman Pfeiffer Associates and Kupiec & Koutsomitis Architects, both of New York.

Arthur Rosenblatt, FAIA

The author is associate director of the Bryant Park Restoration.

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URBAN CENTER BOOKS' TOP 10

As of February 28, 1995

1. **Delirious New York**. Rem Koolhaas (Monacelli Press, paper, $35.00).
2. **Unprecedented Realism: The Architecture of Machado and Silvetti**. K. Michael Hays (Princeton Architectural Press, cloth $60.00, paper $40.00).
3. **Antoine Predock Architect**. Brad Collins (Rizzoli, cloth $60.00, paper $35.00).
4. **The Architecture of Good Intentions**. Colin Rowe (Academy, paper, $35.00).
5. **A Sense of Place, A Sense of Time**. J. B. Jackson (Yale, cloth, $22.50).
6. **The City of Collective Memory**. M. Christine Boyer (MIT, cloth, $45.00).
7. **Smith-Miller + Hawkinson**. Catherine Ingraham (Gustavo Gili, paper, $28.95).
8. **Symbolic Space: French Enlightment Architecture and Its Legacy**. Richard A. Etlin (University of Chicago Press, cloth, $40.00).
9. **LAX: The Los Angeles Experiment**. Mick McConnell (Sites Books, paper, $25.00).
10. **Shallow Water Dictionary: A Grounding in Estuary English**. John R. Stilgoe (Princeton Architectural Press, paper, $9.95).

RIZZOLI BOOKSTORES' TOP 10

As of February 28, 1995

1. **Havana la Habana**. George Rigau and Nancy Stout (Rizzoli, paper, $45.00).
2. **Abstract 93/94** (Columbia, paper, $19.95).
3. **Mexican Houses of the Pacific**. Marie Colle (Alti, cloth, $55.00).
4. **Metropolitan Portrait of Paris**. Matthew Weinreb (Phaidon, cloth, $49.99).
5. **Morphosis: Buildings & Projects 1989–1992**. Richard Weinstein (Rizzoli, cloth $65.00, paper $40.00).
6. **Antoine Predock Architect**. Brad Collins (Rizzoli, cloth $60.00, paper $35.00).
7. **Transforming Paris**. David P. Jordan (Free Press, cloth, $27.98).
8. **Ornamental Designs from Architectural Sheetmetal**. William Braun and Jacob Broschart (Dover, paper, $9.95).
9. **Smith-Miller + Hawkinson**. Catherine Ingraham (Gustavo Gili, paper, $28.95).
10. **Edward Larabee Barnes**. Edward Larabee Barnes (Rizzoli, paper, $35.00).

National and State Architects Lobby

by Carol Clark

Government Affairs Day at the Grassroots annual leadership conference in Washington. D.C.. was devoted to visiting elected officials and lobbying on issues of importance to architects. To each Congressional representative from New York City and our State Senators. the Chapter delivered copies of the *AIA New York City Directory of Architecture Firms* with a letter noting that architects are significant constituents. We held several one-on-one sessions with members of Congress and their staffs. and forged new links between Congressional staffers and the government affairs staff at AIA National.

As we prepare for Lobby Day in Albany on Tuesday. May 2. cuts to capital budgets at every level of government loom ominously. We expect to be making the case before New York State legislators that needs to be made across the nation: Sound governmental investments in public architecture reap substantial benefits in the quality of life.

In addition. the AIA New York Chapter will be meeting with New York State legislators to spearhead this year's legislative initiative to obtain a third-party statute of repose in New York State. You can help by writing to your State Senator and Assembly representative to encourage them to pass the statute of repose legislation. Please send copies of your correspondence to the Chapter.

MEMBER SERVICES
Continuing Education

by Marcy Stanley

We are well into 1995. and the American Institute of Architects Continuing Education System (AIA/CES) requirements are now upon us. The good news is that it is really easy to earn the learning units (LUs) required because almost all Chapter programs. events. and even some committee meetings count. And we (at the Chapter) handle all the paperwork. But just in case this is the first you've heard of it. here are the details.

Why are we doing this?

The AIA Continuing Education System recognizes that the practice of architecture requires a lifelong commitment to learning. Some states have enacted laws that require professional continuing education for license renewal. Though this is not a requirement in New York. members who attended the AIA National Convention in 1992 voted to set a minimum requirement and begin keeping records of members' continuing education efforts.

What is required?

Beginning in 1995. the American Institute of Architects requires members to take part in the AIA Continuing Education System (CES). Architect members have until the fall of 1997 to accrue 36 learning units (LUs) to renew membership for 1998. After that. members must accrue 36 LUs each year to keep their AIA membership current. If a member does not complete the required number of LUs in one year's cycle. he or she is allowed to make them up the following year. If after the second year the total number of required LUs has not been met. membership standing will be reviewed. While continuing education is not a requirement for nonarchitect members. it is encouraged for all other AIA member categories.

What are the quality levels?

Level one involves a program or activity with a professional purpose and appropriate learning resources in which the learning is primarily passive. Activities may include. but are not limited to. reading. product analysis. and lectures.

Level two includes level-one criteria. with the additional requirement that a portion of the program be devoted to interactive learning. such as participation in a question-and-answer session.

Level three includes criteria for levels one and two. Additionally. the program's purpose must be based on an assessment of the audience's needs. and there must be feedback to the audience as part of the activity. helping the participants understand what they have learned and what additional information they need to gain.

Who directs the AIA/CES?

You do. Members determine their learning units by multiplying the number of hours spent in architecturally-related learning by the quality level of that learning. These learning units may be earned through self-directed continuing education. component or national educational opportunities. and independent sources. Because teaching is itself a learning experience. the time spent in preparation for the teaching experience can be used to earn learning units. Other sources of learning opportunities are local chapter programs. certain committee meetings. and regional and national conventions. There is also a wide variety of courses available from independent providers. The only requirement AIA has set is that at least one-third of required credits accrued in a given year address issues of health. safety. and welfare.

How are CES learning units reported?

The AIA New York Chapter. as a registered provider. handles documentation and reports program participants to AIA National. All AIA members have to do is sign in at CES-registered events. For Chapter programs. the staff will handle everything else. Individuals are responsible for reporting their activities in non-registered programs or self-designed projects by using a self-report form that is filled out and given to the Chapter for recording. These forms are available from the Chapter or from AIA National. Learning units will be entered into the Chapter's CES data base according to membership number and transferred to AIA National on a regular basis.

Any questions?

If you have questions. staff members of the AIA New York Chapter are prepared to find the answers for you.

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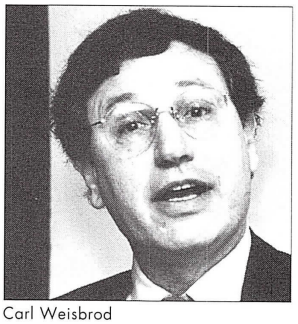
High Hopes for Lower Manhattan

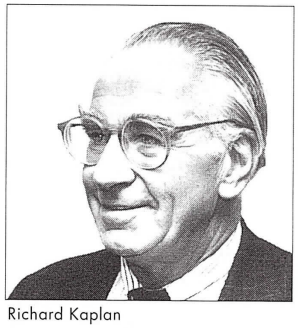
by Kira Gould

photos: Dorothy Alexander

Fran Reiter



Carl Weisbrod



Richard Kaplan

Shirley Jaffe

The George S. Lewis public policy discussion series could not have begun more successfully; a full house was present at 8:00am on February 9 to hear about the future of Lower Manhattan.

Fran Reiter, the New York City Deputy Mayor for planning and community relations, described the administration's plans for the area. "Mayor Giuliani wanted to address the area because of its importance to New York as a world-class city. And the decline there is no longer just cyclical. The area continues to lose 10,000 jobs per year." The plan includes a range of tax abatements and incentives (*Oculus*, March 1995, pp. 5–8) aimed at encouraging the reuse of existing building stock for commercial and residential use, and reinvigorating the economy, engendering a 24-hour environment in an area that is famously silent and stage-set surreal after dark. "We want to create a mixed-use area," Reiter said, "by diversifying the area's industry so that the cycles of the financial world won't singularly rule the fortunes of the neighborhood." Financial incentives will extend to residents as well as companies: Tax benefits for buildings being converted to residential use are designed to be passed along to tenants. The Mayor's Office also has worked with the Landmarks Preservation Commission to name 20 buildings for designation.

Carl Weisbrod, president of the Alliance for Downtown New York, was enthusiastic about what he called an unprecedented consensus of disparate groups on the short- and long-term solutions for Lower Manhattan. "We're working with a relatively large Business Improvement District budget," he said. "And between that and the Mayor's plan and other elements, we will arrest the free-fall of the area." He cited the recent and spirited bidding war over Financial Plaza as case in point. Like others there, he acknowledged that transportation was one of the most crucial long-term issues and mentioned that Governor Pataki had expressed support for studies to address the feasibility of bringing Metro North to Lower Manhattan. That would go a long way towards making the region a practical work destination for what Weisbrod calls the large numbers of decision-makers who live, by and large, in the suburbs.

"We are really making progress," Weisbrod said, "because there's a remarkable lack of the contentiousness that you encounter in many neighborhoods, with the kind of intra-community battles that go on." No doubt the relatively low number of full-time residents accounts in part for this phenomenon, but the benefits of the BID investments are being calculated for both commercial and residential components of the neighborhood, because the planners recognize the need to augment the round-the-clock aspect of the neighborhood. One example Weisbrod cited was the BID's financial commitment to the Battery Park Conservancy, to help rescue the park from its semi-derelict condition.

Richard Kaplan, architect and cochair of the J. M. Kaplan Fund, a charitable foundation that has been working closely with Weisbrod and Reiter's office, emphasized that the history of the area should not be ignored — "The first of everything in New York happened there," he said. What Kaplan's office calls the DoMa project (for Downtown Manhattan) includes the Environmental Simulation Center, a resource that includes a three-dimensional computer model of the entire area that is designed for planners and the community to use. The DoMa project targets urban design (through the computerized simulations); economic incentives (through creative loan programs); and a revised regulatory plan that would permit as-of-right zoning. Finally, Kaplan outlined the Heritage Trail program, designed to "help jump-start a change in the perception that DoMa is 'going down the tubes' and reawaken public interest in this rich area." Physically, the Trail will also function as an organizational device to link the special features of Lower Manhattan and help visitors find their way around.

Moderator **Marilyn Jordan Taylor**, AIA, president of AIA New York Chapter, brought up the issue of east-west travel in a city where the corridors are primarily north-south, a condition that is more damaging in the Lower Manhattan area than elsewhere. While burying the highway that bisects the neighborhood and creates a physical and conceptual boundary has been ruled infeasible, she said, making links at that location is certainly important.

Finding Common Ground

by Kira Gould

The Times Square at 43rd Street and Eighth Avenue was one of the city's most fashionable hotels in the 1920s, but by the early 1980s it had become a derelict welfare hotel. Now it is a good place to be again for the nearly 650 tenants, half of whom are low-income working people and the other half of whom have special needs.

The AIA New York Chapter's Housing Committee toured the renovated building on February 13 with Roseanne Haggerty, executive director of Common Ground, the nonprofit organization that runs the Times Square, and Brian Keenan, building administrator. With 650 rooms, it is the city's largest such facility — the largest in the country, according to Haggerty. Rents at the Times Square are set at one-third of a tenant's income, whether that comes from a salary or entitlements.

The renovation, by Bruce Becker, AIA, of Becker & Becker Associates, has rendered the building dignified again, inside and out. The rooms are small — about 250 square feet — all have private baths, and almost all have kitchenettes. Modest, attractive furniture comes with the rental fee. On each floor there are common rooms that are locked when not in use; tenants sign out keys and take responsibility for the rooms while they have them. "So far," Haggerty said, "tenant supervision has been working well." A security staff, which includes several tenants, monitors the lobby 24 hours a day and walks the halls once an hour.

The Dinkins and Guiliani administrations have both responded positively to the project, which has proven significantly more cost-effective than the

shelter system and far more community-integrated than the old welfare hotels. "That's partly because of our economic development ethos." Haggerty said. "We're getting people back to work. in our building and in the community." Those differences between the old hotels. notorious for high rates of drug use and loitering. and the environment of working people at the Times Square were crucial to Community Board 5's support of a similar. though smaller. proposal for the Prince George Hotel on 28th Street. to be called the Madison Square. Designed by Liz Newman of Beyer Blinder Belle Architects & Planners. it would be a residence for 416 formerly homeless and single working people earning between $13.000 and $30.000 each year. According to Haggerty. some tenants from the Times Square might be recruited for some of the newly available janitorial positions when the Madison Square opens.

The Times Square and the Madison Square projects in the works are funded by an amalgam of sources — so complex that one committee member asked Haggerty if she had a business degree (she does not). But the success so far at the Times Square — brought about by partnerships like the one with Marriot. a company with strong community interest. which agreed to run the food-service operation for profit and hire tenants to help out in the kitchen — is proving she doesn't need one.

One committee member asked whether the lack of furniture in the elegantly restored lobby was a design choice. "Not at all." Haggerty said. "We've been looking for a company or organization that will donate some furniture. We just got the rugs a few weeks ago. and we're working on furniture. We'll get it pulled together piece by piece."

Making New York City Intelligible

by Jerry Maltz, AIA

This year's Spring Forum. sponsored by the AIA New York Chapter Learning By Design Committee. will show the numerous ways participating panelists are using city resources to increase understanding of the city's history and physical configuration. Andrew Dolkart organizes and conducts tours of various parts of the city. often focusing on historic neighborhoods and landmarks. Michael Kwartler is the director of the Environmental Simulation Center at the New School for Social Research and is developing a computerized geographic information system (GIS) for the city. which will contain an incredible amount of data in visual and tabular form to be used for future planning as well as exploration of the past. John Tauranac designed several of the New York City subway maps and has written other city guides. Sharon Vatsky is curator of education at the Queens Museum of Art and is developing programs that use the citywide panorama model as a tool to help children visualize and interpret the city. Susan Yelavich. the moderator. is assistant director for public programs at the Cooper-Hewitt National Design Museum. and is concerned with increasing public awareness of the nature of urban design in the world around us.

The "Making New York City Intelligible" forum. to be held April 26 at Chapter headquarters. will be followed by a hands-on workshop at the Queens Museum on April 29 (see "Calendar"). The workshop will develop classroom exercises that help make the city more intelligible to students. Architects interested in working with elementary and high school students are encouraged to attend both events for CES learning units. For more information. phone Jerry Maltz at 777-5131 or Christine Hunter at 718-565-2763.

Welcoming a New Editor

by Kira Gould

New *Oculus* editor Jayne Merkel was formally welcomed on February 16 at the Century Club. AIA New York Chapter president **Marilyn Jordan Taylor** introduced Merkel. and executive director Carol Clark thanked both those who contributed funds towards last year's publications appeal and those who served on the fund-raising committee.

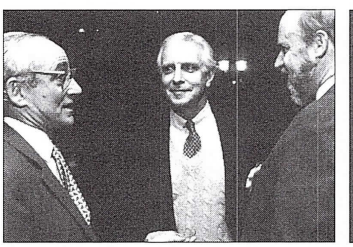
After thanking Bartholomew Voorsanger. FAIA. for being the host. "so we could meet in the place where architecture has often been discussed in this town." Merkel praised the efforts of Michael Gericke of Pentagram for his work on the changes in the look of the publication. Merkel also thanked outgoing editor Suzanne Stephens for her help.

"We want to hear from you all." Merkel said. "We are going to try to bring you the news of who is building what. what it might look like. and where there might be work. We will try to keep you abreast of new regulations and technical breakthroughs. But even more of our attention is going to be devoted to painting a larger picture — letting you know about the events in the city that will affect the way architecture will be built and considered in the future. We hope that *Oculus*. by keeping you informed and involved. will play a role in the creation of our city in the next century."

photos: John Ashworth

Terry McDermott, Carol Clark, Chet Widom, Lenore Lucey

Francis Halsband, John Winkler, Jim Larkin



Robert A. M. Stern, Robert Kliment, Bruce Fowle

Suzanne Stephens, Noel Millea

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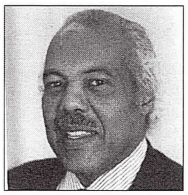
Movers and Shapers

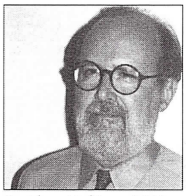
T. J. Gottesdiener, AIA, was named a partner at Skidmore, Owings & Merrill, where he is currently project manager for the headquarters of the New York Mercantile Exchange in Lower Manhattan, the United States Courthouse in White Plains, and the new Daily News headquarters. He also is involved with the firm's international efforts in Brazil, China, Mexico, and the Philippines.

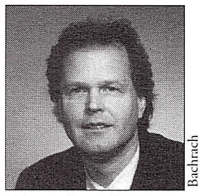
Robert L. Cioppa, FAIA, senior managing partner at Kohn Pedersen Fox since 1980, was named president of KPF Interior Architects. **Randolph H. Gerner**, AIA, previous president, and partners **Richard N. Kronick**, AIA, and **Miguel Valcarcel**, AIA, have left KPF Interior Architects to start a new firm, Gerner Kronick Valcarcel. **Carolyn Iu**, AIA, with Neville Lewis, FIIDA, established Iu & Lewis Design, LLC, a full-service design partnership. Iu worked for Skidmore, Owings & Merrill in New York as associate partner and design director of interior design, and then as design director of interior design in SOM's San Francisco office.

CHAPTER NOTES

by Marcy Stanley


J. Max Bond, Jr., FAIA


Ted Liebman
R. Alan Melting, FAIA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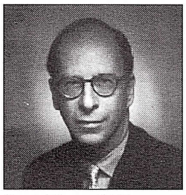
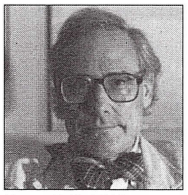
Wayne Berg, FAIA


David Beer, FAIA


Byron Bell, FAIA

Margaret Debolt
Jan Keane, FAIA

1995 Members of the College of Fellows. Congratulations to the following New York Chapter members who will be advanced to Fellowship at the AIA National Convention in May: **David Wells Beer, James Byron Bell, Jr., Wayne Berg, J. Max Bond, Jr., Jan Keane,** and **R. Alan Melting.**

AIA New York Chapter Directory Available. At the beginning of the year, a complimentary copy of *The AIA New York City Directory of Architecture Firms* was distributed to all members of the AIA New York, AIA Bronx County, AIA Brooklyn, AIA Queens, and AIA Staten Island chapters. The directory has listings for areas of practice, MBE/WBE firms, professional services, and all New York Chapter members. Copies are available to the public for $95, and a special price of $20 is offered to students with a valid student I.D.

Court Design. The Committee on Architecture for Justice begins its series of three discussions on court design on Thursday, April 6. In keeping with the committee's 1995 theme, "Local and State Court Systems," the series will concentrate on design, while focusing on innovation and the future. The first program, "Comparative Court Types," will be moderated by Jonathan Stark of Perkins Eastman. Future topics include "Innovation in Courthouse Design" (May 4) and "The Family Court" (June 1). All programs will start at 6:00 pm at Lehrer McGovern Bovis, 200 Park Avenue, sixth floor. Admission is $10. For further information, call Jerry Pasichow at 685-2883.

Margot Henkel Remembered

It is with sadness that we at the AIA New York Chapter mourn the passing of Margot Henkel, who served as the Chapter's executive secretary for more than 20 years. Her devotion to the Chapter and the enthusiasm she directed toward it helped us reestablish the profession in the years after World War II. Her energy contributed to the Chapter's growth and civic importance during a period of great transformation in our city.

Special Computer System Offer to Members

At a recent meeting, the AIA New York Chapter's Computer Applications Committee introduced "PermitPro for Windows," a computerized system designed to generate a complete set of NYC Building Department forms. In response to the comments and interest shown, the developer, Smart Forms Corporation, is offering the following reduced-price versions available only during the month of April exclusively to AIA members:

Desk Top Full Version, $475 special price ($575 retail), stores up to 500 DOB forms and includes job tracker module; includes invoicing and accounts receivable module ($150 retail); and includes construction permit handbook help program ($150 retail).

New "Special Edition" PermitPro, $195 special price ($275 retail), stores up to 250 forms without accounting, job tracker module, and handbook.

Network Full Version, $1,250 special price ($1,500 retail), stores unlimited number of forms — all prior version purchases and upgrade amounts will be credited toward the price of the network version.

For more information, contact Mark Irgang of Smart Forms, 888-6776.

BRIGHT MARKETING IDEAS
Getting Published

by Mary Eiben

According to Clifford Pearson, associate editor at *Architectural Record*, there's no set recipe for getting published. Speaking at a session of the "Marketing Architectural Services in the Real World" course, he said that architects must use knowledge, instinct, and throw in a pinch of the "flavor of the month" now and then to add a little spice. His suggestions follow.

- Get to know the publication; read the magazine and call for the editorial calendar, which outlines the year's proposed stories. If you want to target an issue, let the editor know and submit *at least* six months ahead.
- Do not overlook local publications; many newspapers are interested in architecture and building design, and understand that they are an important part of their cities.
- Include a short cover letter, and don't drown the editor in detail. Touch on what makes the project innovative or newsworthy. A good letter inspires curiosity and further consideration.
- Write a short project description that covers the size of the project, its basic components, the budget, and the names of the developer and consultants.
- Include clearly labeled drawings — floor plans, site plans, sections, and perhaps an axonometric, on standard 8 1/2 x 11 paper. Avoid elevations; send photographs instead.
- Have a professional photograph your project when it is completed and looks its best. You might want to call the editor first and ask whether they

prefer to work with four-by-five color transparencies, slides, color prints, or another format, and supply originals accordingly. Slides or prints made from color transparencies are fine for initial consideration, but include a note explaining that the preferred format will be made available if the project is selected for publication.

- Stay in touch. In addition to the standard three- to six-month lead time, editors sometimes hold on to a proposal because they are looking for a good fit. A phone call now and then will not only help you keep track of your project, but could lead you to develop rapport with the editor, which is always a plus.

"Bright Marketing Ideas" is a service of the Marketing and Public Relations Committee. Committee member Mary Eiben is a marketing coordinator at Gonchor Karlsberger, P.C. Although the "Real World" course is fully subscribed, individual tickets are occasionally available. Call M. H. Flick at Capelin Communications, 779-4949.

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